

N. S. E.

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PROFESSION OF ENTERTAINMENT

# SHOW WORLD

WARREN A. PATRICK

GENERAL DIRECTOR.

THIS WEEK'S NEWS THIS WEEK.

Vol. V. No. 12.

CHICAGO

September 11, 1909.



THE BIG FOUR



# The World's a Stage!

## And Some Very Bad Actors Have Tread The Boards

**Cain Was the First Bad Actor**

**Judas Iscariot, Was the Worst Actor**

**Benedict Arnold Was Considered the**

**REAL BAD Actor of His Time**

**A**ND now in September, 1909, when the curtain rises, the "ROTTENEST" actor appearing on the stage of life is **The Moving Picture "DUPER."** We use the word "Rottenest" without apology. If you say a "bad egg," you infer a mischievous or careless person. But, when you say a "rotten egg," you mean what you thought when you opened one.

### THE DUPER

Like "Cain," murders Moving Pictures.

### THE DUPER

Like "Judas," kisses the cheek and betrays.

### THE DUPER

Like Benedict Arnold, is a traitor to his cause. Not alone is his performance disgusting and vile, but

### THE DUPER

Cheats the financier and drives capitalists from the film field.

### THE DUPER

Cheats the player who earns a livelihood by posing for the pictures.

### THE DUPER

Cheats the author who makes his living writing plays.

### THE DUPER

Cheats the wardrobe woman who earns her living furnishing costumes.

### THE DUPER

Cheats the scenic artist who furnishes the scenery.

### THE DUPER

Cheats the property man whose living is earned in the film field.

### THE DUPER

Cheats the electrician who makes his living on productions.

### THE DUPER

Cheats the stage hands and their assistants.

### THE DUPER

Cheats the hundreds of people whose only mode of livelihood is the making of pictures.

### THE DUPER

Cheats the manufacturers whose time, money and brains are at stake.

### THE DUPER

Cheats legitimate exchanges who pay honest money for honest goods.

### THE DUPER

Cheats the exhibitor by driving his patrons away with bad film.

### THE DUPER

Cheats the public by forcing upon the exhibitor a cheap, cloudy imitation of a good moving picture.

### THE DUPER

Cheats the United States Government out of the duty which honest men and enterprises pay.

So you see the "DUPER" is an all around cheater, who is ruinous to a great industry.

We are going to make a NUNK out of the Duper.

The "DUPER" spreads Intestinal CHEESEiritis, a disease known only to the Motography body, and we must fumigate him and smoke him out, and we're going to do it with our own

## INTERNATIONAL EXCHANGES

OUR EXCHANGES will not be opened in the same territory, nor will they in any way interfere with the legitimate exchanges who are now handling the International goods.

BUT WILL BE ESTABLISHED to protect the exhibitor against the wild cat Dupers who have sprung up all over the country and are cheating the exhibitors. Due notice of the simultaneous opening of the new exchanges will be given on this page.

# INTERNATIONAL

## PROJECTING AND PRODUCING COMPANY

Schiller Building, CHICAGO



# THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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Volume V—No. 12

CHICAGO

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## Artists Hint at Black List

**MONTAMBO AND BARTELLI INSINUATE THAT THEY WERE THREATENED WITH OSTRACISM BY JAKE STERNAD.**

Montambo & Bartelli did not play the Star theater, Milwaukee avenue, this week and thereby hangs one of the interesting vaudeville tales of the week. This team of knockabout acrobats was contracted by the Keefe Agency for Schindler's theater. They were later billed at the Star theater on Milwaukee avenue, the Schindler opposition. The act refused to play the Star and Jake Sternad visited them at the Columbia theater and insisted upon the act accepting the Star theater. They allege they were promised twenty-five weeks at an advance in salary if they would accept; if not, their name was to be placed on the black list.

The matter was referred to Secretary Bobby Gaylor of the White Rats. The matter resulted in the refusal of the act to play the Star.

Granville & Rogers were billed at the Star theater also. They are playing the Bijou theater, Lansing, Mich., this week, and after alleged threats that their names would top the association's black list, these artists state that K. C. Meagher of the association asked them to cancel the week at Lansing and accept the Star theater. When they refused they were told, they claim, they would never be given work by the association.

These matters have caused much comment along the Rialto and at artists' meetings during the week.

W. F. Keefe of the Keefe Agency, when asked in reference to the affair, stated: "I think the facts as you have them in the Montambo matter are correct. Regarding the Granville & Rogers affair I cannot discuss it at this time. I did not hear Mr. Meagher make the statements accredited to him. I do know the act is working for us now, and will be for some time to come."

## CIRCUS MAN STRIKES RARE GOOD FORTUNE.

**C. Lee Williams Discovers that He is the Owner of a Gold Mine in California.**

Thousand of people in the circus and theatrical world who know and like C. Lee Williams will rejoice with him over a rare good fortune strike which bids fair to make him a million or more dollars. Williams is the owner of a gold mine; he has owned it for several years but until recently he did not know his purchase was more than hundreds of acres of apparently worthless land.

The land in question is located in a mountainous district in California and was purchased by Williams and his father from an old-time friend who needed money badly. Nothing was ever done to improve the land on account of its location in the mountains and the owners had almost forgotten its existence when, a month ago, gold was found on it and the father and son received an offer of a million dollars for their rights.

Williams senior went to California immediately and last week wrote his son that gold was there in abundance and that their income would soon be in the neighborhood of \$500 per day.

Lee Williams is at present interested with Lew Dockstader in the Dockstader Minstrels and is with the company as manager. He is exceptionally well known among the circus fraternity from the fact that he promoted the famous Carl Hagenbeck circus and acted as general manager from its inception until it was sold to Colonel Ben Wallace.

## CIRCUS PRESS AGENT BECOMES EVANGELIST.

**"Doc" Waddell Said to Have Quit Show Business to Devote His Time to Preaching in the Future.**

URBANA, Sept. 7.—"Doc" Waddell, press agent for Gus Lambrieger's zoo, left the show at Urbana Saturday and is now visiting his mother in Ohio. He has quit the show business for good, and in the future will have reverend prefixed to his name, he having decided after six months of deliberation to engage in evangelistic work.—BROWN.

## BLOODSHED MARKS STRIKE OF ACTORS

**Many Leading Agents Are Blacklisted for Alleged Unfairness—Members of Union Are Waylaid in Chicago Streets—Walkout of Scene Painters Threatened**

Unexpected developments came as a climax to the strike of the Chicago artists in various smaller theaters in and about this city during the week. Two prominent members of the local Actors' Union were the victims of sudden attacks in prominent parts of the city, and it is firmly believed that the one made on Charles Lane, the "cannon ball juggler," on Thursday night, Sept. 2, was meant for S. D. Ricardo, Joseph Callahan and Harry Mountford, of the White Rats.

Lane, who is a powerful man physically, and who is ably equipped with enough strength to handle three or four men, was taken unawares as he was passing Clark and Randolph streets by a bunch of thugs, who found in Lane a veritable Tartar. There was a fierce encounter and, although Lane emerged from the melee with his upper lip cut, several teeth knocked out and a "black eye." One of his antagonists did not fare so well as he was severely punished, being sent to a city hospital for "repairs." Several others got some stiff punches and were roughly handled in the fight.

### Stout is Attacked.

Following Lane's attack, came another on Ed. W. Stout, business agent for the Actors' Union, at Clark and Randolph streets, last Saturday night at 12:30 o'clock, but Stout did some quick thinking and sharp acting, and landed the two men who attacked him in the toils.

Stout was passing the corner when two big men stopped him. According to Stout, one grabbed his coat, and as he made a savage lunge at him, said "You're a union man," and Stout promptly sent him sprawling to the sidewalk with several timely blows with his fists. Before the other could get in his work, Stout got the drop on him with a gun and kept both men under his surveillance until the police placed them in jail.

One gave his name as "Shorty" Smith, who is believed to be an ex-prizefighter, and the other as Phil Lewis. They

were fined \$25 and costs at the Harrison street station, Stout being the prosecuting witness. The men said they were drunk and were unable to account for their attack on Stout aside from that excuse, which Stout and the members of the union think is a very flimsy one.

The men were fined for assault and battery.

### A Stormy Meeting.

Refusing to perform because other acts on the bill were receiving less money than was demanded in a uniform scale of prices arranged by Actors' Protective Union of America, Chicago local artists, doing single and double acts, left various theaters in and about Chicago some hours before the bands began to play stirring marches for the Labor Day parade. Furthermore, the union held an open meeting Tuesday afternoon at 10 North Clark street, and the members voted to a man to "stand pat" until the agents and managers acceded to their demands on the salary increase proposition.

The union had asked that single artists receive \$25 for their services, and that the double teams get \$50, and while many of the agents have signified their willingness to grant the increase, and have signed many contracts to that effect, there are others, whom the union says have not shown them proper consideration, and at Tuesday's meeting several of the agents received a "black eye" by being placed on the unfair list.

Before the names went down on the black side of the union's ledger, S. D. Ricardo, who acted as chairman of the afternoon, heard arguments and grievances against the agents, and as a result of the artists' statements, Messrs. C. S. Washburne and J. E. Irving, the young men, who comprise the brains and power behind the United Booking Association, were placed on the unfair list. The union also voted to keep away from their office and sign no

(Continued on page 30)

## BALLOONIST HURTTLES DOWNWARD TO DEATH.

**Fred Banter Falls 1,000 Feet When His Parachute Fails to Work and Is Killed by Impact With Earth.**

DE KALB, Ill., September 7.—Thousands of people saw Fred Banter, a balloonist, fall nearly 1,000 feet yesterday afternoon at the Labor Day picnic in this city. Nearly every bone in his body was broken.

Banter was to have made a parachute leap, and his ascension was directly in front of the grand stand at the fair grounds. When it came time for him to make his leap, his parachute failed to work and he fell to the ground. His body was crushed. Numerous physicians who were in attendance made a desperate effort to save his life.

Banter is an Aurora, Ill., man and has made over a hundred ascensions. He was 32 years old. When Banter fell many of the women spectators fainted. The thud of his body hitting the ground could be heard for several blocks. He uttered no cry and was probably unconscious from the time he started on his downward flight.

### Actor Is Sentenced.

OAKLAND, Cal., Sept. 9.—Refusing to tell his true name, George Francis, who claims to be an actor, was yesterday sentenced to four years in the San Quentin prison, upon pleading guilty to burglary.

## WALTER KEEFE CATCHES MONKEY CRAZE ALSO.

**Signs Up Peter the Great and Will Offer Him Over His Circuit Beginning next Monday.**

Walter F. Keefe has caught the monkey craze that is sweeping the country like wildfire, and has signed up Peter the Great, who will open at the Crystal theater in Milwaukee Monday, September 13. Consul Peter is playing the William Morris time, and is booked for the American Music hall, and Charles I. is playing the eastern Orpheum time, and all three are considered big drawing cards. Mr. Keefe is highly elated over getting Peter the Great, and says that managers are clamoring for him all over the west.

### Miller Bros. to Sell Some Stock.

Miller Bros. of Ranch 101 will offer for sale several cars and other paraphernalia, with deliveries to be made in November. Their advertisement appears elsewhere in this paper, and many bargains are quoted in same. This sale does not mean that the Miller Bros. are to retire from the tented field at the close of the season, but to arrange for the construction of many new cars, which will be used for some big European acts next season the management of the Ranch 101 will dispose of the equipment as advertised.

## Cancellation Clause Removed

**VAUDEVILLE REPRESENTATIVES VISIT SPRINGFIELD IN THE INTEREST OF BETTER CONDITIONS.**

With a contract, drawn up by a committee consisting of S. L. Lowenthal, chairman, representing the labor commission of Illinois; Judge George A. Trude, representing the Western Vaudeville Managers' Association; Sam Bristow of the William Morris legal force, and Harry Mountford, representing the White Rats and the Actors' Union, Judge Trude went to Springfield, Ill., Tuesday morning, September 7, where he turned over the important document to the labor commission, which held a conference between 10 and 11 o'clock. The contract met with the approbation of the commission, although official action was deferred as Judge Trude asked permission to hold it for a few days, as there were a few minor alterations to be made.

Judge Trude went to Springfield in company with William H. Cruden, chief inspector and a prominent member of the labor commission and the former returned to Chicago, Wednesday morning, September 8.

Since his return, the judge has been going over the contract and has made a number of slight changes in the reading of the contract. However, the main points recently suggested at a meeting of the managers and agents at the Sherman house were left intact. The cancellation clause has been omitted and the artist must give his location in case of sickness and if he fills an engagement may be cancelled if he should become intoxicated or make his act suggestive or offensive to an audience. Furthermore, his billing must be carefully looked after and he must not cut his act unless requested to do so in writing from the manager. There are other matters embodied in the contract which is of a vast benefit to both artists and managers.

There is not the slightest doubt but that the contract as prepared by the committee in Chicago will receive adoption from the labor commission when it receives its final presentation.

## BOOKING AGENCIES MUST PAY LICENSES.

**Actors' Union in Philadelphia Seeks to Protect Players by a New Move.**

PHILADELPHIA, Sept. 8.—Theatrical booking agents, who have heretofore been conducting their places of business unlicensed, will be required to secure an employment bureau license in order to operate in this city. Notices are being prepared by the Employment Bureau Division of the Department of Public Safety, notifying these agents to come to the city hall, pay a \$50 fee and furnish \$1,000 bond, as the law requires.

The officers of Local No. 6, Actors' National Protective Union, which has headquarters at 129 N. 8th street, and whose organization embraces many vaudeville performers throughout the country, have been active in securing this action on the part of the authorities. John Kilgallon, secretary of the union, said:

"There are nearly fifty booking agencies in this city who are not licensed. Quite a number of them are conducted by irresponsible persons, making it almost impossible for a performer who has been wronged to secure redress. These agents charge a rate of from five to ten per cent of the actor's salary. The union has for a long time worked for the licensing of these agencies, making them responsible to the authorities, and we feel sure that with this done many defects in the system of booking actors will be eradicated."

## SHUBERT COMES WEST TO SEEK NEW HOUSES.

**Junior Member of Theatrical Firm Arrives in Chicago to Look for Theater Sites.**

J. J. Shubert has arrived in Chicago on important business for his firm. Two sites for theaters are under consideration in Chicago, and it is probable that Mr. Shubert will select one while he is in the city, and that preparations will be begun for the erection of a new house at once. Mr. Shubert will also close a deal for another circuit in the west, which will be added to the "open door" movement.



# THE CHICAGO THEATRICAL COLONY

Zelda Sears, the Chicago actress whose droll character delineation in "The Blue Mouse" was almost all of what was

**Knew  
Clyde Fitch  
Very Well.**

good in that piece, was one of Clyde Fitch's intimate friends, and now that he has passed on, the dramatist has no more sincere mourner than Miss Sears. It is known that Mr. Fitch had Miss Sears in mind for a new play, in which her well-known abilities at characterization would have full scope. It is also known that Miss Sears was allowed to take all sorts of liberties with lines, situations, and "business" in any of Fitch's plays. Many of the odd little bits of "business" introduced in the numerous Fitch plays in which Miss Sears appeared were the result of her own quick wit and her own keen sense of humor. Miss Sears was always dependable, and whenever a peculiar type was to be depicted, Mr. Fitch always sent for her. Miss Sears will continue to play in "The Blue Mouse" this coming season.

Frank R. Adams and Will M. Hough, the industrious young men who write the books and lyrics for the Mort H. Singer productions,

**Hough and Adams now enjoy the distinction of having fourteen companies playing their pieces, with a fifteenth on the way. "His Highness the Bey," one of their earlier pieces, is now furnishing them royalties from far Australia, where the kangaroos come from. The Rork Amusement company has two companies playing "The Land of Nod," and "The Goddess of Liberty" is doing very nicely at the Princess theater, if you please. Two companies now are presenting "A Stubborn Cinderella" for Mort H. Singer, and he has one company each playing "The Golden Girl," "The Prince of Tonight" and "Honeymoon Trail." Harry H. Frazee, he of the circus vocabulary, and rotund cupid-like contour, has two companies playing "The Time, the Place and the Girl," two playing "The Girl Question," and one playing in "The Umpire," and all are sending in generous royalties. Joseph E. Howard wrote the music for all of these pieces, and his tunes are therefore being sung, hummed and whistled in nearly every section of this grand and glorious country at the present time.**

Milwaukee is just now in the throes of a press agent battle. It all came about when Clifford Fox quit his typewriter at the Free Press and went over to the Shubert to assist in letting the people know that the friend players are doing business at the old stand. Fox is an original fellow, and since his advent into the publicity arena, the other publicity promoters have been kept on the jump all the time, and then some. Frank E. Billings, who is doing the press work for the Alhambra, and the Majestic, is running a close second, and Lounsbury is doing the work for the Davidson this season. Billings and Lounsbury are both veterans at the game, but Fox is a tyro. Fox recently evolved a vivid tale about one of his players. He wrote a story about how the actress and twelve other members of the company, thus making the fatal thirteen, met on Friday, the thirteenth of the month, and smashed an opal with a hammer, in order to be rid of the hoodoo the stone had been casting on every one who came in contact with it. Whether or not, the smashing of the opal had anything to do with the matter, business has been picking up at the Shubert at a great rate. Some say that Fox's publicity is the secret of the new success.

Isabell D'Armond, the tiny mite of femininity who flitted about so daintily in "The Beauty Spot," went up in the tower of the Auditorium the other day to have her little face sketched by Hugh Stuart Campbell.

**Isabell D'Armond  
Is a  
Chameleon.**

"She tripped in daintily," said Mr. Campbell, "and chirped to me like a bird: 'Shall I fix my hair?' I told her to do so, and she stepped behind a screen, and when she came out a wealth of golden brown hair hung about her face."

"I sat down to sketch her, and I recalled that two years ago when I drew a picture of the actress she had jet black hair. I began to get very angry, when I thought that she had bleached her locks. I asked her how the change had been made, and she just giggled and looked roguishly at me. She wouldn't give me any satisfaction and kept smiling all the time. Finally after I had lectured her and told her that she looked much better with black hair, I told her that she ought to let her hair go back to its original color."

"I don't think it will ever go back," she said, with a demure little smile.

"After I had finished she asked: 'Are you all through now?'"

"When I replied in the affirmative she reached up and pulled the light brown hair from her head and laughed heartily at my consternation. There the black hair was, under the wig, as glossy and jetty as ever."

"It really was a good joke on me, as I never suspected at all that she was wearing a wig."

## Little Items Concerning People or Attractions Now in this City or Out of it.

BY WILL REED DUNROY.

Hugh Stuart Campbell has returned from New York, where he went to sketch several stars, and he has brought back with him some effective counterfeit representations of some of the brightest luminaries in Broadway.

For example, he sketched Lotta Faust, in her famous Spanish costume. This frock or gown, or what you may call it, is stunning, and Miss Faust wears it stunningly. Mr. Campbell succeeded in getting a splendid likeness of the actress, and he also sketched Miss Elsie Ferguson and a number of others. Mr. Campbell says that he never missed an opportunity to drop in and hear the "Hello, People," song in "Havana." "No matter where I happened to be, or what show I was seeing, I always ran over for that song," said the artist. "It is one of the most fetching things I have ever heard, and it simply fascinated me."

Frank A. Small, writing from Manchester, England, states that in his opinion, a nice compact circus would make good money on King Edward's tight little island. "If some one would bring a circus—not too large—to this side, there is ample field for good money making," he writes. "Recently I had occasion to visit a town where John Sanger's circus was showing. It is a small one-ring affair, and not a very good one; nevertheless, in the afternoon his attendance was fully 3,000 and at night he enjoyed a turn-away business. A genuine two-ring circus, without foolish hippodrome or other extraneous features, but a clean-cut, hundred-minute, lively show, properly conducted, could take root here and make a mint of money. It could here easily travel across country and not by rail."

England Needs a Good Circus.



George Barton, manager of the Broadway Burlesquers, arrived in Chicago Monday.

The Edgewater rink, located on Foster and Evanston avenues in this city, will open for the season September 15.

### WHAT IS A "DUPER?"

A "Duper" is the "Dr. Jekyll and Mr. Hyde" of the moving-picture business.

In the daytime he associates with honest, respectable film men, but at night, like the thief he is, he steals the work of other men's brains by duping film, thereby robbing the manufacturer and ruining the exhibitor's business by circulating cheap, shoddy, rainy imitations of good subjects that cost money to produce.

The "Duper" is a blood-sucking vampire, absorbing the life, poisoning the very arteries after they are sucked dry, stifling what would grow to be the healthiest infant industry the old world or the new world has ever known.

The "Duper's" sting would be fatal to the Moving-Picture body, but the cancerous growth must be cut out.

The "Duper" is akin to the fiend at the wake; when the mourners doze he steals the pennies off the dead man's eyes.

Lawrence and Griffith, of the Lyceum Stock company at Sandusky, O., have contracted with Milo Bennett for all of their productions.

Mabel McCane, the singing star, is filling an engagement at Memphis, Tenn., this week. She is booked over the Orpheum time.

Jack Hawkins, a clean-limbed and well-built young man, has been in Chicago for a few days preparing to go out on the William Morris circuit with his

**Olympian Games  
Put On  
the Stage.**

This act is unique, and it is one of the prettiest and cleanest and classiest acts of the sort on the stage. It consists of jumping, in the main, and Mr. Hawkins offers some surprising feats. "I have been jumping all over the country," said Mr. Hawkins this week, "and I have been in nearly all sections of the country. I was with the Orpheum eastern time for thirty weeks, and later I went to the coast and played the Sullivan and Considine and the Pantages time. I will open in Winnipeg Sept. 13 on William Morris time, and expect to open at the American Music hall in Chicago the week of Sept. 20. After that I suppose I will go east."

Mr. Hawkins is a college athlete of the first order, and does some extraordinary feats.

"One good move deserves another," is the phrase coined by Frank O. Peers, P. F. P. F., by the way, stands for proud father, for Mr. Peers is the proudest father in Chicago, and little Joan Peers has just been christened.

**Peers Coins  
a New  
Phrase.**

Mr. Peers has coined his new phrase to suit "The Climax," which will move from the Chicago Opera house to the Whitney in a short time, for a run. "We have been busy here all summer," said Mr. Peers, "and we have painted and decorated and fixed the house up so that it is in first-class shape for the season. I have an idea that 'The Climax' will remain until Christmas, anyway. If not, we will bring some other attraction in, but I feel that this little play will just suit us down here. There will be few changes around the place this season. Harry J. Corbett will be the treasurer, and the remainder of the force will be the same as last season, with a few minor changes. We have been torn up all summer with the big building that is going up alongside us, but it is now out of the way, and I believe we are ready for a big season."

May Howard, whose "The Passing Show" recently closed in St. Louis, enters several strenuous denials. "The statement that one of the girls' pajamas came off is an absolute falsehood," said Miss Howard, who is ill in a Chicago hospital. "The fact of the matter is that the little girl, who had never been on the stage before, was not quite used to making a quick change from an Indian costume to pajamas, and the belt of her pajamas came loose and exposed about three inches of her pink tights in the back. There were several intoxicated men down in front who made all the trouble. They seemed to be running everything, and they created the uproar. The show went well in the afternoon, but at night there were some hitches. John Havlin came on, and after looking the show over he said he did not think it good enough for the Stair and Havlin circuit, so it was closed without notice. All the members of the company were brought back to Chicago except Maude Alice Kelley, who wanted to stay in St. Louis. I might add here also, that all but two or three members of the company are in my debt. I intend to make some changes in the show and put it out again soon. It was not organized for the American theater, but for the Grand, but the booking was changed suddenly. This is the first time I have been connected with a 'bloomer,' as the saying goes, and it has hurt me terribly. I was not well, and ought not to have gone on the stage at all, but I did not want to cancel the bookings or leave the members of my company in the lurch. At least two of the St. Louis papers stated that the girl's pajamas came off, but it is not true, and every member of the company will bear witness to the truth of my statement."

**May Howard  
Makes  
Denials.**

Lora Lieb, the pretty player, or rather, one of the pretty players, or maybe, the prettiest player in "The Man Who Owns Broadway," is richer by \$500 than she was last week. It all came about when George M. Cohan offered a prize for the best name for his new attraction. The piece had been called variously "The Chorus Man," and "The Man From Broadway," but the title did not quite suit Mr. Cohan. The author offered a prize for a better title and Miss Lieb was the one to get it. She suggested that it be called "The Man Who Owns Broadway," and that title went. This meant the cancellation of the order for much paper under the old title, and cost Mr. Cohan quite a tidy sum, even over the prize of \$500 he is said to have given Miss Lieb. This may be a press story, and it may not. It is a good one, whatever it is.

**Lora Lieb  
Gets Prize  
of \$500.**

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# IT'S A HEALTHY LITTLE PLAY! (IF YOU SAY IT QUICK - IN FRENCH)

SOME  
IMPRESSIONS BY  
F.R.MORGAN  
FOR THE  
**SHOW WORLD**

EN CHEMIN A MANNE DE L'AIE!

OU LE GRAND BLEU LAC S'ÉTEND  
PRÈS DU VIEUX THÉÂTRE OLYMPIQUE  
IL Y A UNE SOUBRETTE QUI ATTEND  
POUR PRENDRE SA RÉPLIQUE.

DEMETTEZ ME PRÈS DE L'ÉTAGE EN  
[VOGUE,  
OU LES NYMPHES SONT TOUS EN MÊLÉE  
OU IL N'Y A RIEN DU DÉCALOGUE,  
ET ON PEUT LES REGARDER.

CAR CIEL! MAINTENANT L'ORCHESTRA SONNE  
ET JE VOUDRAIS ÊTRA LÀ,  
POUR REGARDER LA SOUBRETTE JEUNE,  
PRÈS DES LAMPES D'ÉTAGE - NE  
[LOIN PAS.

MEANING: KIPUNG-A-LA-MODE

BY THE OLD OLYMPIC PLAYHOUSE, LOOKING-  
EASTWARD TO THE LAKE,  
THERE'S A SOUBRETTE AWAITING, HER LITTLE  
CUE TO TAKE;  
SHIP ME SOMEWHERE NEAR THE FRONT-ROW  
WHERE THE GIRLS ARE IN A HEAP,  
WHERE THERE AREN'T NO TEN COMMANDMENTS AND  
A MAN CAN TAKE A PEEP;  
FOR THE ORCHESTRA IS PLAYING AND IT'S THERE  
THAT I WOULD BE,  
UP NEAR THE TWINKLING FOOT-LIGHTS -  
THIS CUTE YOUNG-THING-  
TO-SEE!



MLLE.ODETTE  
AUBER AND  
REGGIE DE VEUILLÉ IN  
"THE KICKING POLKA"

PHIL  
RILEY AS  
SAVOURETTE

# THE QUEEN OF THE MOULIN ROUGE.

BY PAUL M. POTTER  
MUSIC BY JOHN H. HALL  
LYRICS BY VINCENT  
BRYANT.

NOW PLAYING, OLYMPIC THÉÂTRE  
CHICAGO.

MONS.G.  
MOLLASSO &  
MLLE. CORIO  
IN THE  
APACHE  
DANCE

PEACHY  
MARIE  
BAKER  
AND  
DICK TEMPLE  
WHO PLAYS  
⑥ ROLES

JOSEPH  
SANTLEY

BERTA  
MILLS

WHY DR. COOK AND  
COMM. PEARY DISCOVERED  
THE NORTH POLE!

YES, THE PAPERS  
ROASTED IT, BUT  
REALLY BOYS,  
THEY HAD  
TO -

ASBESTOS  
PROTECTOR

J. HAMILTON LEWIS WAS  
AMONG THOSE PRESENT.

MR. ARTHUR WELD,  
ORCHESTRA DIRECTOR  
PUTS A CRIMP ON  
THE NOISY ONES..

THE NEXT  
DANCE WILL  
BE GOOD --

QUEEN OF  
THE MOULIN  
ROUGE

HEAT  
WAVES

COM.  
PEARY

DR. COOK





## PICTURE EXHIBITORS

## WAIT UPON MURDOCK.

Ask His Advice Regarding Advancement of Salaries to Actors in Theatricals—Replies Affirmatively.

A number of the moving picture exhibitors in the city who are affected by the strike waited upon J. J. Murdock in his office in the Schiller building to ascertain his views on the situation and asking him to advise them before attending some of the managers' meetings, and found that his answer to all alike was that he was the first to pay vaudeville artists their high salaries and in so doing to discover the benefits derived by managers and artists alike. It is these very steps that vaudeville managers are following today so successfully, and he advised the moving picture exhibitors to go out and do likewise.

The Show World endeavored to interview Mr. Murdock on this situation, but his only answer was "my past record regarding the paying of salaries is the only answer I care to give. I find that good things cost money the world over and cheap service is always the most expensive."

## KOHL AVERRED TO BE

## DISGUSTED WITH SHOW

Gossip Says That No More Offerings Like "The Queen of the Moulin Rouge" Will Be Seen at Olympic

Gossip along the local rialto is to the effect that C. E. Kohl has stated emphatically that no more such bookings as "The Queen of the Moulin Rouge" will be offered at the Olympic theater this season, or any other. It is also reported that business is not keeping up nearly so well as was expected with this show. Much adverse criticism has been leveled at the management of the house for allowing the play to be presented here.

## Theatrical Man Arrested.

LAFAYETTE, Ind., Sept. 8.—William E. Kerns, a theatrical booking agent, was arrested at Fifth and Ferry streets here on information received from Morris, Ill., where a warrant had been issued charging him with obtaining money on false pretenses. A telegram was received by Superintendent L. W. Schaffer from State's Attorney C. F. Hansen, of Morris, reading as follows: "Arrest and hold W. E. Kerns and advise me. Warrant issued here charging obtaining money on false pretenses. He will probably call at postoffice for mail." Kerns called at the general delivery office for mail and the police were soon on his trail. Superintendent Schaffer, Captain Powell and Detective Clark encountered Kerns. He was greatly surprised, and said he had done nothing to warrant his arrest.

## Rubes From Nebraska.

Errett Bigelow and Mrs. Bigelow, from W. J. Bryan's town, are in the city playing in "Yaps" by Roger Imhoff at the Virginia theater. The sketch is one of those rube affairs, with scenes laid in Posey county, Indiana. Mr. Bigelow sings one song called "Oh, Dear, Oh, Dear, What Ails Me?", which is said to be sixty-five years old.

Thais Lawton, formerly leading woman with one of the stock companies at the Bush Temple theater is now playing in "The Revellers" with Charles Richman. Miss Lawton is the sister of Joseph Lawton, assistant city attorney of Louisville, Ky.

## Eleanor Sherman Denies Rumor.

Eleanor Sherman denies the rumor that she is to become a blushing bride in the near future. She has received many congratulations of the reported event in the offices of the Chas. K. Harris Music company in this city, where Miss Sherman is engaged as pianist and vocalist. She received this week a most flattering offer from the management of the Grand Opera house at Pueblo, Colo., to sing at that popular playhouse. As yet Miss Sherman is undecided as to what she will do, as her present position is one that is not only pleasant, but profitable as well.

## Glaser in Business.

CLEVELAND, O., Sept. 7.—Vaughan Glaser has recently incorporated a lumber company with several Columbus capitalists. Stocks and bonds used will amount to over \$1,000,000. The property is situated in Kansas.

During the past week of Vaughan Glaser's engagement at Keith's Prospect house, the receipts exceeded \$7,500.—YOUNG.

## Obituary Denied.

The report that Dan Gracey, of the team of Gracey and Burnett, had died in New York city, was erroneous, his name being confused with Dan Gracey, of Gracey and Reynolds. The Gracey of Gracey and Burnett wishes his friends to know that he is still alive and enjoying a run of prosperity on the stage.

## Euclid Garden Closes.

CLEVELAND, O., Sept. 7.—The Euclid garden closes this week. This season has been the longest during the history of the garden. It will undergo changes and will open under a new policy next year.—YOUNG.

# FRANKLIN AGAIN HEADS SELLS-FLOTO SHOWS

Is Re-engaged as General Manager—Tammen in Chicago Declares Circus Will Be Enlarged—Armour Grays Retained—Fireworks Promised in Circus Clash in South

H. H. Tammen, associate owner of the Sells-Floto shows, spent a few hours in Chicago this week on his way from Denver to New York, where he is attending to some important business matters. While in Chicago Mr. Tammen informed a representative of The Show World that W. E. Franklin had been re-engaged as general manager of the Sells-Floto shows. He spoke in the highest terms of the capable manner in which the circus had been handled by Mr. Franklin and his staff this year. According to Tammen, the Sells-Floto aggregation, under Mr. Franklin's able direction, shows a comfortable balance on the right side of the ledger this season, and the prospects for the balance of the tour, which will not terminate until well along in November, hold rich promise for splendid financial returns.

Mr. Franklin's successful handling of the Tammen Bonfils aggregation bears out the early prediction of his many well wishers in the circus field who had every confidence in his ability. There is very little in the circus game that Colonel Franklin is not thoroughly acquainted with, and he has exercised his knowledge with careful discrimination and in a conservative manner to the entire satisfaction of the Sells-Floto management. It will please Colonel Franklin's friends to know that he is to continue to direct the affairs of the Greater Sells-Floto shows.

## Armour Grays Re-engaged.

When asked if the shows would be enlarged next year, Mr. Tammen declared there would be a considerable ad-

dition made to the equipment. He stated that the famous Armour Grays, which have attracted wide attention this summer, had been re-engaged for 1910.

There will be other striking features added, and particular attention will be paid to the ring performance. The menagerie will be enlarged and the number of cars increased.

As predicted in a recent issue of The Show World, there promises to be some fireworks when the Sells-Floto and Barnum & Bailey shows clash in the south. The circus situation in Texas will also very likely prove an interesting one. Tammen is a hard fighter and fearless, and may be depended upon to infuse a degree of ginger in the opposition campaign with the Ringling Brothers in the Lone Star state.

A peculiar complexion is placed upon the situation, however, through the fact that the Barnum & Bailey show has stopped the billing against the Sells-Floto circus in the Carolinas, if a report received in Chicago to this effect may be relied upon.

The Sells-Floto shows will, according to Mr. Tammen, continue to utilize the new 28-sheet poster, showing the likenesses of the Sells brothers, William Sells and Otto Floto, a photograph of which was presented in a recent issue of this journal.

The Sells-Floto winter quarters in Denver are being put in readiness, and a number of improvements are under way, it being the intention to make the quarters second to none in this country, according to Mr. Tammen.

The Sells-Floto show will open in Denver next spring.

## GREAT PARKER SHOWS.

The Great Parker Shows have been navigating since April 15, this season. All concerned in meal tickets and bank accounts have worn congenial smiles throughout the season—the most prosperous, by the way, that Mr. Kennedy has ever enjoyed—but the unconventional showman hankers after new laurels and our great army enjoyed unstinted patronage at Des Moines Aug. 30-Sept. 1, the first state fair of the season. The grounds were packed to suffocation morning, noon and night with throngs of rural Americans, who, too, had lived in anticipation of viewing the great doings.

A bit of unwelcome rain descended during the week, but it served as a stimulant to the hard-working talkers and performers.

This week the Great Parker shows are pitched within the gates of the great Minnesota state fair, and September 6, Labor day, marked the largest day's receipts in the history of the Parker shows.

## Show Loses Members.

URBANA, Sept. 7.—Vic Leroy and Mae Cahill left the Lacy Musical Comedy company here Saturday night and went to Oklahoma to enter vaudeville. L. H. Bruno will leave the Lacy Musical Comedy company September 13 at Dubuque, Ia., to go to the coast to organize a "Hello Bill" company. Ned Symonds, stage manager of the Lacy Musical Comedy company, will leave the company at Dubuque September 13 to go to New York to join the Shubert forces.—BROWN.

## Neil Opens Office.

ALBANY, N. Y., Sept. 6.—F. S. Neil, who has had considerable experience as a booking agent, has opened an office in this city in the Empire theater building. Mr. Neil is the pioneer in this line in Albany. He believes the field an excellent one.—CARDOZE.

## BOOKING AGENTS AND THEIR METHODS

From time to time in the undercurrent of theatrical gossip, it has been said that various booking agencies are hot beds of vice; that virtue is discounted or rather held as the price of professional advancement.

The Show World is in possession of many communications charging certain booking agents with criminal actions—communications of such a nature that their publication in this paper would mean its exclusion from the United States mails.

Some of the allegations contained in these letters have been investigated and found to be true.

The affidavits in our possession, should they be published, would create an eruption in the vaudeville field of volcanic effect.

We have no intention of disrupting the business of vaudeville, but we insist now, as we insisted from our inception, that there is no excuse for vicious methods in the realm of theaterdom.

As we have fought against circs graft and immoral plays, so will we fight against immoral practices, carried on beneath the banner of booking agencies.

We contemplate inaugurating a series of biographies of booking agents, and therein tell the truth as we find it.

We invite the sincere co-operation of artists in this venture, assuring them that their communications will be treated in strict confidence, and that we cannot proceed without their help.

Address letters to Editor of Book-

ing Agent Biographies, The Show World, Chicago.

Following the invitation of The Show World to artists to co-operate in the matter of exposing vicious methods of certain booking agents, artists have been deluging the office of this paper with letters. Appreciating the fact that The Show World has never betrayed a confidence, the writers have been free in their expressions of opinion and of fact. Numerous anonymous communications have been received, but no attention will be paid to them at all, as it is the policy of The Show World, and always has been, to ignore any unsigned and irresponsible communications.

It is a fact that a majority of the booking agencies are conducted by upright, honest and dignified men, but on the other hand, it is also known that there are certain reprehensible and vicious individuals who put a price on virtue and who are not fit to be called men.

The time must come, and soon, when the artist's wife, his sister or his daughter can go to a booking office and receive proper treatment, and not be insulted by lecherous individuals.

It is certainly gratifying to find that artists and others have so freely co-operated with The Show World in this matter, and letters, affidavits and communications are pouring in every day. Some of these communications are very interesting, and contain matters that would bring the blush of shame to the cheek of any upright man.

## \$5,000 DAMAGES ASKED OF RINGLING BROTHERS.

Iowa Man Claims to Have Been Seriously Injured by Circus Wagon at Marshalltown.

WEBSTER CITY, Ia., Sept. 8.—As the result of being seriously injured in an accident at Marshalltown, E. Latham, a resident of Hardin county, has filed a suit against the Barnum & Bailey show, Ringling Brothers and Otto Ringling, asking damages in the sum of \$5,000.

Latham alleges that one of the big circus pole wagons, hauled by eight horses and driven by one driver, passed along South Third avenue, and he charges that the driver carelessly and recklessly ran the wagon against a sign post. The post was broken off and hurled against Latham, striking him in the back and rendering him unconscious. He was in a hospital three weeks, and it is alleged he has been seriously and permanently injured about the limbs, back and body, causing him to be helpless.—TUCKER.

## CLYDE FITCH EXPIRES AFTER AN OPERATION

Noted American Playwright Dies in France of Appendicitis—Was Author of Fifty-Four Plays.

CHALONS-SUR-MARNE, France, Sept. 5.—Clyde Fitch, the American playwright, died last night following an operation for appendicitis.

Mr. Fitch was taken with an acute attack of appendicitis while traveling in a motor car from Germany, and was operated upon upon his arrival at this place. He failed to rally from the effects of the operation, and word was given out here early yesterday by the physicians that his condition was alarming. He sank gradually during the day, and for some hours before the end there was little hope of saving his life.

Clyde Fitch, whose real name was William Clyde Fitch, was 44 years old. He had devoted himself principally to writing original plays or adapting the work of others for the stage, and in both lines of endeavor had met with remarkable success. His was a fertile pen, and in recent years not a season passed without one or more new Fitch plays. He also did some writing not intended for the stage, but his work in that line was not so well known.

He was born in New York city on May 2, 1865, and was educated at Amherst college, where he graduated in 1886. Amherst conferred on him the honorary degree of Master of Arts in 1902 in recognition of his prominence as a playwright. He made his headquarters at 113 East Fortieth street, Manhattan, and was a well-known frequent of the Lambs' and Players' clubs, of both of which organizations he was a member. He was also a member of the Loyal Legion. He was the author of fifty-four plays.

## UNDER THE TENTS.

Barnum & Bailey—Salina, Kan., Sept. 8; Great Bend, 9; Hutchinson, 10; Wichita, 11; Bartlesville, Okla., 13; Coffeyville, Kan., 14; Joplin, Mo., 15; Springfield, 16; Pittsburg, Kan., 17; Chanute, 18.

Buffalo Bill and Pawnee Bill—Marysville, Mo., Sept. 9; St. Joseph, 10; Leavenworth, Kan., 11; Kansas City, Mo., 13; Lawrence, Kan., 14; Topeka, 15; Junction City, 16; Salina, 17; McPherson, 18.

Bobby Fountain's Shows—Lynch, Neb., 9; Creighton, 10; Pierce, 11; Stanton, Neb., 13; Wisner, Neb., 14; Brainard, Neb., 15; Seward, Neb., 16; Exeter, Neb., 17; Geneva, Neb., 21; Davenport, Neb., 20; Superior, Neb., 21; Concordia, Kan., 22; Abilene, Kan., 23; Strong City, 24.

Barnes A. C. Wild Animal Circus—N. Yakima, Wash., Sept. 13-18.

Campbell Bros.—Phillipsburg, Kan., Sept. 10; Lebanon, 11; Belleville, 13; Alma, 14; Osage City, 15; Marion, 16; Little River, 16.

Cole Bros.—Bethany, Mo., Sept. 9; Mt. Ayr, Ia., 10; Unionville, 11; Brookfield, 14; Chillicothe, Mo., 15.

Gentry Bros.—Salisbury, N. C., Sept. 8; Concord, 9; Charlotte, 10; Mooresville, 11; Taylorsville, 13; Statesville, 14; Newton, 15; Hickory, 16; Morgantown, 17; Marion, 20.

Gollmar Bros.—Audubon, Ia., Sept. 9; Sac City, 10; Jefferson, 11; Eagle Grove, 13.

Hagenbeck-Wallace—Columbia, Mo., Sept. 9; Moberly, 10; Boonville, 11; Sedalia, 13; Clinton, 14; Nevada, 15; Parsons, Kan., 16; Lamar, Mo., 17.

Howes Great London Circus—Chester, Pa., Sept. 9; New Castle, Del., 10; Chestertown, Md., 11; Centerville, 12-13; Easton, Md., 15.

Miller Bros.' Ranch 101—Beatrice, Neb., Sept. 8; Fairbury, 9; Clay Center, Kan., 10; Manhattan, 11; Hutchinson, 13; Kingman, 14; Wellington, 15; Hennessey, Okla., 16; Shawnee, 17; Ada, 18.

Norris & Rowes—Chatham, Ont., Sept. 8; Windsor, 9; Montpelier, Ohio, 10; Huntington, Ind., 11.

Ringling Bros.—San Francisco, 9-13; San Jose, 14; Stockton, 15; Fresno, 16; Visalia, 17; Bakersfield, 18; Santa Barbara, 20; Los Angeles, 21-22; Santa Ana, 24; San Bernardino, 25; Phoenix, 27; Tucson, 28.

Sells-Floto—Marion, Va., 8; Bristol, Tenn., 9; Wytheville, Va., 10; Roanoke, 11; Lexington, 13; Harrisonburg, 14; Staunton, 15; Charlottesville, 15; Richmond, 17; Newport News, 18.

## New "Queen of the Stage."

A daughter was born recently to Mr. and Mrs. Alexander Pantages of Seattle. Mr. Pantages is proprietor of the Pantages theatrical circuit.





# THE FINISH OF THE DUPE



# VAUDEVILLE ARTISTS ARE SCARCE ARTICLE

Activities in the Continuous Keep all Performers Busy and Great Clamor Goes Up For More

BY CHARLES A. MORELAND.

"My Fair Lady Vaudeville" is prospering all over Chicago, as the Majestic theater, the only large house in the loop playing this class of entertainment, being filled at each show and other houses doing the same, make performers a scarce article. "Jim" Marco told me Fred Barnes could have used sixty acts in the state of Iowa alone last week. He scoured the country over to try to find artists, but with little or no success. One can readily see that the outlying

vaudeville houses are getting most all of the good acts. In fact, the tone of the shows on the outskirts are much better than ever before. This better entertainment makes an appreciable difference to the performer as it is a sort of club to hold over the big managers, making it possible for the artists to stay away from the big time until the undesirable features of big house management and booking are removed.

Another good feature from the standpoint of the artist is that one can play twenty or twenty-five weeks in and about Chicago at a good salary, making it possible for the artists to hold out from the blandishments of the downstate managers' salve, until such a time that the aforesaid managers see fit to give the artists an equitable deal.

In regard to higher salary, the demand of the local actors' union, which went into effect last Monday, to increase salaries from twenty dollars single and forty double to twenty-five single and fifty double, seems as though it were won. The demand for performers is so great at the present time that the managers must accede to their petition for salary increase or go into some other line of endeavor as the shortage for good acts in the market, will give the artists no trouble in getting work at a decent living salary in other fair theaters. Having been in vaudeville myself for the past thirty years and having the welfare of the profession at heart, I cannot help but be a bit biased in their favor, but nevertheless, all grievances sent to me, real or fancied, will be given an impartial airing.

I can assure my friends in the profession as well as the agents and managers, that though leaning towards the performers' side of any controversy, I will still be fair and impartial in any trouble told me for publication. So think over your wrongs and be sure you are right, then think again and then, if you are still positive that you are in the right, send your grievances to me personally with your full name signed to the letter. No anonymous communications will be given the slightest consideration.

I also wish to state that the rumors going the rounds to the effect that the Show World is owned or controlled by any man directly or indirectly connected as manager or agent are wrong and it is therefore in a position to be absolutely impartial.

In closing, I wish to say that having made a thorough canvass of all the better class of vaudeville houses in the city, noted the class of entertainment offered, the attendance, and the treatment accorded the performers, I cannot help but feel optimistic in regard to the ensuing vaudeville season in Chicago.

## A Few Squibs Picked Up on the Rialto.

**Millard Bros.** will soon present a new offering, written by Van Avery, entitled "A Day at the County Fair."

**Mark and Bertha Monroe**, comedy sketch artists, have been booked for several weeks by the Western vaudeville association.

**Devine and Fuller** have tried out their new act, entitled "At the Cigar Store," with special drop, and claim they now have the goods.

**Billy Burns**, "that funny little comedian," is appearing in the city.

**Charley Case** is as much a comedian off the stage as on, and the following story is substantiated by Mike Shea, manager of the Shea theater in Buffalo: The comedian received a telegram from Shea, saying, "Short on act. Come down and play this week. Salary 150." Case wired from his home in Lockport, N. Y., as follows, "Can't come. Painting my barn."

**Joe Whitehead and wife** arrived in the city Sunday from their summer vacation. Joe says he is sparring for time with the agents.

**The Schindler theater** now gives two shows a day, the season being inaugurated Sept. 6.

**William Morris** will have five more theaters in Chicago under his control in a few weeks. This is corroborated by the Morris office representatives.

**Shannon and Straw** returned to the city Sunday. They tell me they have not lost a week for seven months. Jack tells me the bank roll has grown quite fleshy.

**Carroll and Brevort**, comedy sketch artists, arrived in Chicago Tuesday, after playing eight weeks on the W. S. Butterfield time. They are booked for

**Sans Souci theater**, G. B. Mills, manager, Frank Q. Doyle, agent—Drakos Dogs, Clifford Dempsey & Co., Shewbrook & Berry, Prof. Wassman, the Harrahs, Francis Murphy.

**Apollo theater**, R. Levy, manager, Frank Q. Doyle, agent—Lahl Cecil & Lennox, Bingham & Gable, Lillian Burnett, Seward & Seward, Wallace V. Goodwin.

**Arch theater**, Arthur Jarvis, manager, Frank Q. Doyle, agent—Dunbar & Turner, Leonzo, the Great Delzaros, Alfred Anderson, Frederick & Kirkwood.

**Hamilton theater**, Leuders & Anderson, managers, Frank Q. Doyle, agent—Virginia Warblers Quartette, W. H. Van Dorn & Co., Harrison Bros., Eltryn & Farrell Co., Ferguson & Mack, Marie Doyle.

**Virginia theater**, J. V. Ritchey, manager, Frank Q. Doyle, agent—Crawford & Goodwin, Le Ora Vennett, Turno Honegger Trio, Eddie Kane, La Petre & Co.

**Franklin theater**, Gisel & Bechman, managers, Frank Q. Doyle, agent—Kent & Wilson, Thatcher & Thatcher, Karrell, Dancing Dupars, Madlyn Jourue.

**Pekin theater**, Robert Motts, manager, Frank Q. Doyle, agent—Silent Tait & Aimee, Chief White Horse, Cozy Smith & Piccanninies, Leoni & Leoni, Ed Toliver, Giva Dam Quartette.

## THE BOOKING AGENT'S SIDE

Chicago, Ill., Sept. 8, 1909.

Mr. Charles Moreland.

Dear Sir—Having seen by the papers, and being informed that we have been placed on the unfair list by the Actors' Union, I take this means of calling your attention to the fact that we have more houses in the city of Chicago that are paying the schedule the union is now calling for, than any other agent in this city. But the cry from all the managers is, they want their money's worth, and in order to be able to fulfill this demand, you have got to book real artists of ability, and not such that stand around on street corners and in offices telling who they are and what they can do.

It is impossible to satisfy everybody and give everybody work, as there are a number of acts that are here in the city at present, which are really afraid to leave town; acts that have been here for years.

There are certain agitators in the Actors' Union whom we cannot use, either because they have played the town too much or their act is not good enough for the new rate of salary. There is a distinction in acts and we are paying the new rate, but only to acts that can deliver the goods and make good for both us and the manager.

We have always done the right thing, and stood by the performers, and for a body as strong as the Actor's Union to listen to cries from a few, who furnish unsatisfactory acts that managers continually refuse to play them, although we try to keep them from starving to death occasionally, is the most peculiar thing I ever heard of.

In closing, will say that I have and always will stand by the performers, and to be knocked the way this office has, is the biggest joke in years. What I said at a meeting a few days ago, is what I meant in other words: "I either don't know your act or else your act is no good; that is why I have no work for you."

We are paying the new rate to artists, and there are some acts we cannot use, even though they work for nothing, and it is these acts that are causing this agitation.

Yours truly,

J. E. IRVING,  
United Booking Association.

(Note.—Mr. Irving is general manager of the United Booking Association, which has been placed on the unfair list by the Actor's Protective Union of America, Chicago, Local No. 4. Its office is at 88-90 LaSalle street.)

eighteen weeks by the Western vaudeville association, commencing Sept. 20.

**California theater**, J. A. Levinson, proprietor, Wm. Morris, Inc., agents, week of Sept. 6: Joleen Sisters; Sarah Louise Cogswell; Blondie Robinson; the Brahams; Faynetta Monroe; Lillian Wright and Boys; Chris Lane; Les Jundts; motion pictures.

**Wilson Ave. theater**, J. G. Burch, manager, Wm. Morris, Inc., agents, week of Sept. 6: The Gagnoux; Lottie Gilson; Cliff Dean & Co.; Chris Lane; Seymour & Hill; Frankie La Marche; Armin & Wagner; Ward & Baker; and motion pictures.

**Julian theater**, J. G. Conderman, proprietor and manager, Wm. Morris, Inc., agents, week of Sept. 6: Carl Herbert; Walter James; Paul Case & Co.; Hetty Urna; Miramba Band; motion pictures.

**Mabel theater**, Jlm Black, manager, Wm. Morris, Inc., agents, week of Sept. 6: Edna V. Harlan; McCarthy & Major; Joe Goodwin; Carson Bros.; Black & Leslie; and motion pictures.

**President theater**, J. A. Levinson, proprietor, Wm. Morris, Inc., agents, week of Sept. 6: Les Jundts; Bob Connolly; Lillian Wright and Boys; Zenda; Cliff Dean & Co.; W. J. McDermott; Jack Hawkins & Co.; and motion pictures.

**Lycenm theater**, Fred Linick, manager, Frank Q. Doyle, agent—Great Ceaser & Co., Davies & Cooper, William Rath & Co., Crawford & Goodwin, Stanley & Foss.

**Crystal theater**, Schaefer Bros., managers, Frank Q. Doyle, agent—Wahlund & Tekla Trio, Donita Sol & Co., Bunchu & Alger, Gordon Merryweather, the Seawards.

**Garfield theater**, Fred Schaefer, manager, F. Q. Doyle, agent—The Seven Kid Kidders, Bland & Jones, Hugel Bros., Rose Johnson, Rowe & Clinton.

**Columbia theater**, W. P. Shaver, manager, Frank Q. Doyle, agent—McCormick & Wallace, Barto & McCue, Fairy Plumb, Fogg & Alger, Butler & La Mar, Blanch Irwin, Tierney & Morogue.

**Palais Royal theater**, J. F. Ryan, manager, Frank Q. Doyle, agent—Samuels & Chester, Gerta McKenzie, Leo Beers, Griffin Sisters, Mildred Le Roy.

**Ashland theater**, A. E. Weidner, manager, Frank Q. Doyle, agent—Farley Prescott Trio, Frank Walsh, Bernice Howard & Co., The Great Figaro, Mack Sisters.

**Bijou Dream theater**, Sigmund Faller, manager, Frank Q. Doyle, agent—Watson & Dyer, Crown Comedy Co., Nick Parker, Addie Lynne, Wilson & Wilson, Ethel Fetterer, Moss & Frye, Ray Samuels.

**Premier theater**, Chas. Schaefer, manager, Frank Q. Doyle, agent—Stein & Earle, Lighthawk Bros., Florence Whitman, Sarah Sedalia, The Two Johnstones, Ada Melrose, Gilmore, Kinky & Gilmore, Eugene Wood-Segun.

**Elite theater**, Michelstetter Bros., managers, Frank Q. Doyle, agent—The Midgley, Blanch Kruger, Mable Elaine, Barlow & Nicholson, Helsler Sisters.

**The Austins**, tamborine tossers, are working in this city.

**Shaw and Hunter**, eccentric Dutch comedians, are in the city negotiating for time. Mr. Shaw, a few years ago, was leading man with Amelia Bingham.

**Cook and Rother**, who, it is said, were the first to introduce the famous Apache dance in the United States, have their time all filled for the season and are signing time for the first of next season.

**Barr and Evans** have a new sketch which "Andy" says has been a phenomenal hit. They are playing the York theater in Chicago this week.

**Joe Roberts**, my old partner, now of Roberts-Hayes and Roberts, arrived in the city from the west Saturday and left Monday for New York City, where he has business demanding his immediate attention. He reports a fine trip west. He says southern California is immense. He is bigger and weighs more than ever. He says he is getting too big for the cowboy role with the act and the critics out west have oft remarked, where

could a broncho be found that would carry his 300 pounds. He says he has a new act which he is thinking of trying out soon. He will return west in a few weeks to play Western vaudeville time.

**Couture and Gillette**, acrobats, are in Chicago, this week, arranging vaudeville time.

**Sterling and Burns**, young American novelty dancers, are in town. They have several weeks booked.

**Hanvey and Baylies**, comedy singers, are booked over the Inter-State time, beginning Sept. 13.

**Elinore Hatch**, character singing sourette, opens on the Inter-State time in January.

**Edward Craig**, blackface monologue artist, is at the Parlor theater this week.

**Jennings, Jewell and Barlous**, comedy singing trio, are in Chicago conferring with different agents for time.

**Young and Brooks**, musical act, opens on Inter-State time, Sept. 20, with sixteen weeks to follow.

**Eddie Erb**, eccentric comedian, came into contact with the manager of the Palais Royal theater a few days ago, and after meeting him face to face, hot words ensued, and when the storm had subsided, the manager promptly took the soap and towel route. It is whispered that Eddie will soon be presented with a gold medal.

**Walter De Oria** is playing the College theater this week with his usual success.

**Tom Greeley**, blackface entertainer, is playing the palace theater this week.

**Will and May Reno**, comedy sketch artists, are playing this week at the Comedy theater.

**The Quinn Brothers** left Saturday to fill an eight weeks' engagement over the Sun time, opening at the Red Mill theater at Vincennes, Ind.

**The Turno-Honegar** trio of acrobats and jugglers opened on the Gus Sun time Sept. 6 for fifteen weeks.

**Four Dixons**, acrobatic rubes, opened Sept. 6 at Saginaw, Mich., with Bay City and Lansing to follow.

**Hayes and Graham** left Monday to join Maharra's minstrels for the season as principal end and interloctur.

**Emely Green and company**, who appear in a comedy sketch, are said to have been a great hit at the Julian theater in this city last week.

**Summers and Horn** played at the Air-dome at Kokomo this week, and are booked to play at the Star theater in this city during the week of Sept. 13.

**Kohler and Adams**, the funny musician and the musical girl, in their comedy musical act, appeared at the Gaiety theater in Danville, Va., this week.

**Deltrow**, physical phenomenon, the man who allows himself to be hung at every performance with a slip noose, has been offered several weeks in Chicago.

**Woods-Ralton and Co.** claim that they have all time filled for next season.

**Baker and Cornello**, eccentric acrobats, are in Oskaloosa, Iowa, this week.

**The Trolley Car** trio is playing the fair at Davenport, Iowa this week.

**"Kid" Wilson and wife**, comedy sketch artists, are playing the Bijou Dream this week and will appear at the College Dream during the week of Sept. 13. Mr. Wilson says he is becoming quite a "dreamer."

**Emma O'Neil**, female baritone, has retired from the stage and now has a vaudeville theater at Twenty-second street and Michigan avenue in this city.

**Estelle Wordette, Jules Russell and Co.** opened in Winnipeg, Man., this week.

**Mack Edmonds and Harry Boyle** have joined hands and will do a new singing and talking military sketch.

**Charles Alton and Co.** will soon produce a new comedy creation, entitled "Jargo, the Giraffe." They will tour under the management of Bob Clemmens.

**"Red" McKennon**, formerly of Halley and McKennon, is now doing a black-face singing and dancing act with his wife.

**Janet theater**, Harry Hyman, manager, Frank Q. Doyle, agent—Monty & Rose, Ella La Page, Wright & Andrews, Dick Miller, The Monroes.

**Union theater**, Goodman & Kusel, managers, Washburne & Irving, agents—Musical Mays, Reynolds & Holt, Helen Lindner, Great Keigley, Lew La Mar, Beecher & May, The Muehlners.

**Oriental theater**, Herman Johnson, manager, Washburne & Irving, agents—Ursula Nolan, Cook & Rifner, Gladys Carlton, Joe McCauley, Brickhouse Joliet Prison.

**New Ashland theater**, Hamburger & Power, managers, Washburne & Irving, agents—George & Moore, May Delmay, Turpin & Wallace, Al Case, Evelyn Bird.

**Casino theater**, Nicholas Lessaris, manager, Washburne & Irving, agents—Eldridge & Dee, Violet Clark, Cumby & Mathews.

**Royal theater**, Nicholas Campanis, manager, Washburne & Irving, agents—The Muehlners, Adeline Martens, LeRoy & Diamond, Sam Otto.

**Palace of Glee**, F. Brunswick, manager, Washburne & Irving, agents—Geo. Thompson, Edith Never, Charlie Hahn, Walter Fleming.

**Comet theater**, C. A. Melswinkel, manager, Washburne & Irving, agents—Great Keigley, Francia, Otto Walton, May Delmay.

**Monogram theater**, Mrs. Marks, manager, Washburne & Irving, agents—Bell & Forbes, Florence Hayes, Washburn Sisters, Jimmy Fenton, Carl Rifner, Walter Fleming.

**Swanson's theater**, C. Mitchell, manager, Washburne & Irving, agents—Rapiet & Rapiet, Dot Francis, Chas. Alton, Alice Tliffey.



# TITANIC STRUGGLE ON IN THEATRICAL WORLD

Klaw and Erlanger and the Shuberts Grapple in a Fierce Encounter—Review of the Situation as It Looks at Present

By Will Reed Dunroy.

Titanic is the struggle now going on in the theatrical world. Two huge powers, backed by vast sums of money and with brilliant brains in the arena, the confines of which are those of the United States.

To some the struggle appears to be between two octopoi, with tentacles in every metropolis, every city, every town and in many hamlets of this country. They profess to see a battle going on between an old octopus, well established and well entrenched, and a new one, young and ambitious.

The field is a wide one, and the encounter is fierce. On the one side is the so-called theatrical trust, or Syndicate, which has been growing in power for twenty years. It is headed by Marc Klaw and Abraham Lincoln Erlanger. Arrayed against this formidable organization is the new independent movement, captained by Lee and Jacob Shubert. The latter movement is new. It is scarcely a year old, and yet it shows signs of vigorous health and growing powers.

To be sure, the independent movement has had some experience, for it was only a few years ago that a similar struggle was carried on for a time, and then given over after the death of Sam S. Shubert. Fate stepped in at a time when things looked bright for the new movement, and took the chief figure from the battle field, and the hosts were soon dispersed, and the banner of victory waved over the Syndicate fort. Last spring the war broke out again, and it has waged fiercely all summer and fall.

The causes of the struggle are rather difficult to get at, but they are not what we are interested in in this article. The fight is on, and it is a pretty one, and the spectators want to see the best one win. The Shuberts claim they have a grievance against the Syndicate. They claim that they have not had fair treatment, and that they have been pushed from pillar to post, and have been prevented from making productions and from playing good money-making time. The Syndicate holds a discreet silence, but intimates that the Shuberts are simply fighting for power and want to gain control of the theatrical situation, and so there you are.

## Forces Are Lined Up.

Klaw and Erlanger, known everywhere by the significant initials of K. & E., have with them such prominent figures as Charles Frohman, Cohan & Harris, Henry B. Harris, Henry W. Savage, Henry Miller, W. A. Brady, Dan V. Arthur, Frederic Thompson, Wagenhals & Kemper, Joseph M. Weber, Harrison Grey Fiske and others. They lay claim to the productions of David Belasco and many other prominent producers and managers. On the other hand, the Shuberts claim Harrison Grey Fiske, Liebler & Company, Lew Fields, William Faversham, F. Ray Comstock and others.

The Syndicate is firmly entrenched in the east and south, and has ramifications through the west. The independents lay claim to a strategic stronghold in the middle and far west. The Shuberts have now a chain of theaters reaching from the Atlantic to the Pacific coast and are able to send their attractions from New York to San Francisco. A bitter struggle has been going on in the south, but at the present time the Syndicate appears to have the better of it, and the independents are practically shut out of that important section of the country.

## Open Door Movement.

The Shuberts and their allies call their side the "open door" movement, and they say they are fighting simply to let managers in the one night stand districts hook where they please. They say that the Syndicate is a booking agency, that demands tribute from all managers, while the Syndicate comes back with the statement that its services are well worth all that is charged. The Western Theatrical Managers' association has come out for the "open door," and that is the reason the Shuberts are enabled to hold the great middle west territory.

Both sides now have representative organs. The New York Telegraph is said to be the mouthpiece of the Syndicate and the New York Review, a new Sunday theatrical newspaper, is avowedly a Shubert organ. A small press circular has been issued from Chicago in the interests of the independents, and the New York Press has been anti-Syndicate for some time. For the most part, the press of the country has been neutral in the fight and has printed the news without taking sides. One of the severest blows dealt the new movement was the breaking away of David Belasco, who has hitherto been an independent, but who now flies the Syndicate banner. Harrison Grey Fiske is claimed by both sides, and it is said that he is still comparatively independent.

## Stars and Attractions.

Both sides are making big claims, like the participants in a prize fight. There

have been heavy fulminations from the Syndicate side and equally boastful manifestos from the independent camp. The theatrical captains have donned their armor and the struggle is now in progress. The published list of attractions offered by the Shuberts and their allies consists of the following: Liebler & Company offer: Miss Eleanor Robson in "The Dawn of a Tomorrow," Miss Viola Allen in "The White Sister," William Hodge in "The Man from Home," Wilton Lackaye in "The Battle," Dustin Farnum in "Cameo Kirby," Walker Whiteside in "The Melting Pot," Ezra Kendall in "The Vinegar Buyer," William Farnum in a new play, Mrs. Madge Carr Cook in a new play, "The Lady of Dreams," "In the Blood," "Miss Philura," "Foreign Exchange," "The Deliverer," "For Better, for Worse," "A Little Brother of the Rich," "Esther Frear," "Vera, the Medium," "The Ordeal," "The Renegade," "The Head of the House," "The Squaw Man" (two companies), "Mrs. Wiggs of the Cabbage Patch" (two companies), a new play by O. Henry and a special company in "The Man from Home."

Sam S. and Lee Shubert offer the following stars and attractions: Julia Marlowe, Florence Roberts, Maxine Elliott, Mary Manning, Nance O'Neil, Bertha Gailand, Nazimova, Marietta Olly, Mme. Kalish, E. H. Sothern, John Mason, George Fawcett, Charles Richman, Charles Cherry, Forbes Robertson, Gertrude Elliott, Lulu Glaser, Louise Gunning, Marguerite Clark, Frank Daniels, Sam Bernard, James T. Powers, Eddie Foy and Lew Dockstader. "The Witching Hour" (two companies), "The Wolf" (two companies), "Going Some" (two companies), "Girls" (three companies), "The Blue Mouse" (three companies), "The Manicure Girl," "A Modern Marriage," "The Hawk," "Gretchen," "The Protege," "A Lucky Fool," "The Mouse Trap," "The Europeans," "The Sacrifice," "The Bachelor," "The Great John Ganton," "The Motor Girl," "The Girl in Waiting," "The Barefoot Dancer," "The Belle of Brittany," "Paradise of Mohammed," "The Persian Princess," "The Glass Blowers," "Havana," "The Dance Around the World," "Mme. Troubadour," "Cousin Bobby," "The Love Waltz," "Menki," "The Girl Behind the Counter," "Mlle. Mischief," "Marcelle," "Nearly a Hero," "The Tourists," "The Social Whirl," and "The Mimic World."

## Lew Fields and Faversham.

Lew Fields offers these: "The Midnight Sons," Blanche Ring in "The Yankee Girl," John Slavin in a new musical comedy and Lew Fields in a new Musical Review.

William Faversham will offer his historical production of "Herod" and "The World and His Wife." Harrison Grey Fiske has George Arliss, Guy Bates Post and Mrs. Fiske as his quota to the list, and F. Ray Comstock has in preparation "The Train of Pleasure," with Jefferson De Angelis in "The Beauty Spot," "The Narrow Path," and Bert Williams in a new piece called "Mr. Lode of Coal."

The theaters claimed by the Shuberts are as follows: New York City—Lyric theater, Maxine Elliott's theater, Daly's theater, Casino theater, Lew Fields Herald Square theater, Majestic theater, Yorkville theater, Metropolitan theater, Comedy theater, Nazimova theater, Broadway theater, West End theater, Hippodrome, New Thirty-ninth Street theater, Hackett theater. Brooklyn—Grand Opera House, Bijou theater. Boston—Majestic theater, New Lyric theater. Providence—Opera House. New Haven—Hyperion theater. Philadelphia—Lyric theater, Adelphi theater. Buffalo—Teck theater. Washington—Belasco theater. Baltimore—Shubert theater. New theater. Pittsburgh—Duquesne theater. Cleveland—Colonial theater. Detroit—New Garrick theater. Rochester—Baker theater. Toronto—Royal Alexandra theater. Montreal—Princess theater. Syracuse—Grand Opera House. Albany—Harmanus Bleeker theater. Utica—Shubert theater. Milwaukee—Shubert theater, Alhambra theater. Chicago—Garrick theater. Minneapolis—Shubert theater. St. Paul—Shubert theater. Columbus—Colonial theater. Indianapolis—Majestic theater. Cincinnati—Lyric theater. Louisville—Mary Anderson theater. St. Louis—Garrick theater. Kansas City—Shubert Theater. Omaha—Burwood theater. And new theaters in course of construction in Denver, Salt Lake, Los Angeles, San Francisco, Seattle, Portland and Tacoma.

## A Formidable List.

The list of stars and attractions promised by the Syndicate is as follows: Charles Frohman has already arranged for tours of the following attractions, and he will undoubtedly add many more to the long list: John Drew in a new play, Maude Adams in "What Every Woman Knows," Billie Burke and Ethel Barrymore in new plays, a big production of Bernstein's new play, "Israel," two companies in "The Thief," by the

same author; William Collier, Hattie Williams and Kyrle Bellew in new plays; a big production of "The Dollar Princess"; "The Arcadians"; Otis Skinner; George B. Huntley in "Kitty Grey"; Francis Wilson in a new play, and a tour of Charles Wyndham and Mary Moore in a new play.

For Cohan & Harris the Syndicate has booked the following attractions: George M. Cohan and his Royal Family in "The Yankee Prince"; Cohan & Harris Minstrels; Victor Moore in "The Talk of New York"; J. E. Dodson in "The House Next Door"; "The Fortune Hunter"; "Forty-five Minutes from Broadway"; "Fifty Miles from Boston"; "The American Idea," with Trixie Friganza and Raymond Hitchcock in a new play by George M. Cohan.

Henry B. Harris will present the following attractions in the Syndicate houses: Rose Stahl in "The Chorus Lady"; two companies in "The Lion and the Mouse"; Robert Edeson in a new play; four companies in "The Third Degree"; two companies in "A Traveling Salesman"; "Such a Little Queen," and "The American Widow."

Henry W. Savage's offerings for next season are: "The Merry Widow" (three companies); English Grand Opera Company; "The Love Cure"; Henry E. Dixey in "Mary Jane's Pa"; "The Florist Shop"; a new musical comedy by Pixley and Luders; "Miss Patsey," and "Madame X," the great Paris success, which opens at the Chicago Opera House September 12 for a run.

Henry Miller has booked through the Syndicate "The Servant in the House" and "The Great Divide."

W. A. Brady's attractions which will be seen at the Syndicate theaters next season are: Grace George; "A Gentleman from Mississippi" (four companies); Robert Mantell; "The Man of the Hour"; Louis Mann; Wright Lorimer; "Way Down East" (two companies); "The Dollar Mark," and Tim Murphy.

Dan V. Arthur has arranged tours for Marie Cahill and De Wolfe Hopper. Frederic Thompson has already booked tours for "A Fool There Was," with Robert Hilliard; "Polly of the Circus" (two companies); "Brewster's Millions" (two companies); "Via Wireless," and "Nell," a new production which will open at the Liberty in November.

Wagenhals & Kemper will put out again their great success, "Paid in Full."

Joseph M. Weber with his all-star company will be seen in the Syndicate houses. Mr. Weber has also arranged tours for four companies in "The Climax."

Mrs. Leslie Carter, Henrietta Crosman and Olga Nethersole have been booked through the Klaw & Erlanger offices for extensive tours.

Harrison Grey Fiske's attractions: "Salvation Nell," with Mrs. Fiske, and "The Devil," with George Arliss, will play the Syndicate houses next season. Arrangements for tours of the Boston Opera Company and the Metropolitan Opera Company have been completed.

Klaw & Erlanger will send out the perennially popular "Ben-Hur"; "Little Nemo"; Max Rogers in a new play entitled "The Young Turk"; Mlle. Genée in a new play by Harry B. Smith; McIntyre & Heath in a new production; "Through a Window"; "The Round Up"; "Senator West," a new play by Henry Beach Needham; "Rebecca of Sunnybrook Farm," a dramatization of the famous novel of that name. With Joseph Brooks they will present Maclyn Arbuckle and Lillian Russell in new plays.

Brooks & Dingwall will present a big company in "The Sins of Society."

Flo Ziegfeld's attractions, "Miss Innocence," with Anna Held, and "The Follies of 1909," are booked on the Syndicate circuit.

Charles Dillingham's attractions, Fritz Scheff, Montgomery & Stone, "The Candy Shop," with Rock & Fulton; Elsie Janis in "The Fair Co-Ed," and "The Top o' the World," will be seen in the houses booked by Klaw & Erlanger.

David Belasco has arranged with the Syndicate for tours of David Warfield and Blanche Bates.

Joseph M. Gaites' attractions, "Three Twins" and "Keegan's Pal," have been booked over the Syndicate circuit.

Other attractions booked are: Harry Askin's La Salle Company; Chauncey Olcott & Co.; Al G. Fields's Minstrels; Lew Dockstader's Minstrels; the Princess Amusement Company's attractions, "A Stubborn Cinderella," "The Golden Girl," "The Prince of Tonight" and "The Honeymoon Trail"; H. H. Frazee's attractions, "A Knight for a Day," "The Royal Chef," "The Time, the Place and the Girl," and "The Girl Question"; Harry Doel Wilson's "Wildfire."

Sydney R. Ellis has arranged for a tour of Al Wilson; A. W. Dingwall's "In Old Kentucky" and "Checkers"; Bothner & Campbell's "Just Out of College"; Lincoln J. Carter's "The Cat and the Fiddle"; Jules Murry's attractions, Norman Hackett & Co. and Florence Gear; John Cort's attractions, Max Flgman, "Commencement Days," "The Alaskan," "King Dodo" and "The Queen of Bohemia"; the Leffler Bratton Co.'s attractions, "The Newlyweds" and "Buster Brown"; Mittenhals Bros.' attractions, "The Soul Kiss," "The Parisian Model" and Joe Morris; Blanche Walsh (management of Al H. Woods); York & Adams (management of B. C. Forrester); F. A. Ward's "Isle of Spice"; Ben Stern's "Strongheart" and "Polly of the Circus"; George Brennan's "The Clansman," "The Traitor" and "The Coast of Chance"; Sam E. Rork's "The Land of Nod"; the Kirke La Shelle Co.'s "The Virginian"; Hope & Welch's Honeymooners; and Adelaide Thurston; the Jeffersons' company; the Primrose Minstrels; Denman

Thompson in "The Old Homestead"; the Italian Opera Company; the Lombardi Opera Company; Martin & Emery's attractions, "Parisian" and "The Red Mill"; Block & Hunt's "The Right of Way"; company; L. S. Sire's May Robson & Co.; Louis James & Co.; "Babes in Toyland"; J. Wells' "The Wolf"; B. C. Whitney's attractions, Otis Harlan in "The Broken Idol" and "The Show Girl"; Richard Carle in "The Tenderfoot," and a new play by Paul Armstrong, which will open at the Chicago Opera House early in the fall for a run.

## SUNDAY CLOSING FIGHT PROSECUTED IN IOWA.

Theater Manager Insists on Keeping House Open and County Attorney Is Aggressive.

WEBSTER CITY, Iowa, September 8.—Twice defeated in his attempts to prosecute Manager H. F. Pocock, of the Bijou theater at Iowa City, for violating the Sunday labor and closing laws, County Attorney McDonald now declares he will take the case before the justice of the peace in North Liberty. The county attorney believes it is next to impossible to get a jury in Iowa City which will convict Pocock of operating his theater on Sunday.—TUCKER.

## Changes in Harry Fields' Act.

Harry W. Fields and the nine members who appear with him in his vaudeville act, entitled "The Napanees' Vacation," were in the city this week en route to Burlington, Iowa, where they play next week. The act has been "going big," being well received everywhere by the press and public. A number of changes have been made in the personnel of the company. Harry Miller, formerly a star with one of Fields' acts, has replaced Abe Shapiro as the Jewish scholar, and his work has been a feature. Shapiro has joined Hender son's "Schoolboys and Girls." Elmer Bernard has succeeded Alma Russell and Beatrice Daly has taken the place of Miss Mae Williams, who is ill in this city. Morgan Davis, first tenor; Sam J. Raber, second tenor; Clayton Stitzel, bass, and Marie Doran, soprano, who are known in vaudeville as "those three boys and that girl," are still with the Fields act and making good, their singing adding strength to the act. The "Napanees" are being solid over eastern time. The act played with great success in Louisville, Ky., last week.

## Singer Diggs Ill.

Walter J. Diggs, who has been touring vaudeville with Hannon, Diggs and Burns, a singing comedy trio, is quite ill with malarial in Chicago. His condition is such that his partners, Hannon and Burns, will get another vocalist to join them and play out their time over the Western Vaudeville Association. The three young men have been meeting with success, and Diggs' illness has kept the trio from filling a series of dates. A new man will be secured this week who will take Diggs' place until he is able to rejoin his vaudeville partners. The many friends of Diggs will regret to learn of his illness.

## Musical Director Married.

LAFAYETTE, Ind., Sept. 8.—Much to the surprise of his many friends in this city, Elmer Griffith, musical director of the Family theater, after his vacation at his home in Radnor, Ohio, returned to this city with a bride. His wife was formerly Miss Theo Margaret Gast, daughter of Dr. A. L. Gast, a leading physician of Prospect, Ohio. Mrs. Griffith was one of Prospect's popular young women and is a talented musician. Professor Griffith and bride were given a cordial greeting upon their arrival here. "Griff" has been with the Columbia Amusement company for three years and has numerous friends here, who are showering him and bride with congratulations.—H. A. VANCE.

## Quartet a Hit.

The World Beaters Four, consisting of Bennie Bromley, first tenor; E. Cavannah, second tenor; G. Puget, baritone, and Harry Cressey, bass, is planning to fill a series of vaudeville dates, having declined to sign a contract to go with a burlesque show on the eastern wheel. The boys introduce comedy with their harmony and their act is said to be a genuine hit.

## Jencks Increases Circuit.

SIoux CITY, Iowa, Sept. 8.—Maurice Jencks, manager of the Grand here, has added another house to his circuit. He has leased the theater in Le Mars, Iowa, and is becoming one of the large booking managers of this section of the country.

## Mae Williams Ill.

Mae Williams, of Harry W. Fields' "Napanees Vacation" act, is quite ill and will submit to an operation in Chicago in a few days. She will not be able to join the act for some time.

Madame Inez Fabbri-Muller, famed a generation ago as the prima donna, died last week in San Francisco following a paralytic stroke. Mme Fabbri-Muller was born in Vienna 30 years ago.



# ONCE FAMOUS ACTRESS A SUICIDE IN DENVER

Helen Florence Dixon Kills Self in Fit of Despondency in Colorado Capital

DENVER, Sept. 8.—A woman's body which has lain in a morgue several days unclaimed has been identified as that of Helen Florence Dixon, a former political orator and prominent actress known all over the country twenty years ago. In the early nineties, when the populist party was in power in Colorado, she was one of its leading exponents. On the stage Mrs. Dixon was known as Miss Helen Florence. For the last ten years she has lived in seclusion in Denver. Her death is believed to be a case of suicide, caused by despondency.

## PRESENT FROM NORDICA MYSTERIOUSLY VANISHES.

Horse and Cart Given by Famous Diva and Young Man Last Seen with Them is Sought.

HEMPSTEAD, N. Y., Sept. 8.—Officers are endeavoring to find a young man named Charles Smith, of this village, who is but 19 years old.

He is supposed to have disappeared with the horse and cart of George Barker, who for a number of years was an employee of Mme. Nordica, the opera star.

The horse, a dark bay, and the cart, painted red, had been given to Barker as a present from Mme. Nordica. Barker left the rig under a hotel shed on Front street for a few minutes and when he returned it was missing.

Smith was last seen driving through the woods west of Hempstead, in the direction of Jamaica.

In order to cross a small stream of water in the rear of the hotel he jumped the horse attached to the cart across the water. The cart was not injured by the unusual performance.

## "GIRL FROM RECTOR'S" IS A MORAL OFFERING

At Least, That Is What the Police of Brooklyn Affirm and Avow After Seeing It.

BROOKLYN, Sept. 8.—Almost at the end of the week the police department discovered that "The Girl from Rector's" was in town, so Thursday night Deputy Commissioners Booraem and Stover and Assistant Corporation Counsel Hollow, who like a good show pretty well, visited the Broadway theater and witnessed the performance from a box. They announced the show had nothing offensive in it. They recommended, however, that several parts of the last act be cut out. The managers agreed and it was done.

The deputies said the play had been much modified since it was first produced in Manhattan last season.

### In a Bunch.

Pinky the Pinkerton Girl after leaving the Meadow Brook Farm to visit the Cow Punchers' Round Up, and incidentally to see As Told in the Hills at the theater, here she met Dare Devil Dan, who was Shadowed by Three Detectives, they were Married in Haste by the Fighting Parson, and agreed to stand by each other through Tempest and Sunshine, but years afterward her friends said it was Her Dark Marriage Morn.—The Gale.

### Hill Gets Automobile.

H. C. Hill, a well-known real estate dealer, living at the Park Hotel, Oak Park, is the happy possessor of a new Reo automobile, which he was awarded recently at Forest Park, when all present at the amusement resort were permitted to participate in a free drawing for the handsome car. Four numbers were drawn before the one held by Mr. Hill was taken from the barrel. The holders of the first four tickets were not present to claim the machine and after waiting five minutes in each instance another drawing was held.

### New Comedy Offered.

Miss Adelaide Thurston, who is starring in "Contrary Mary," a new comedy of today by Edith Ellis, opened her season Thursday, Sept. 9, at Newport News, Va., and the following players appeared in her support: Misses May Donohue, Pauline Eckhart, Eva Thurston, and Messrs. Frank Dawson, Westrop Saunders, George Wright, Jr., Frank Conway and Herman Nowitsky. The company is having its tour personally directed by Francis X. Hope and William Love is the business manager in advance.

### Playing Sunday Attractions.

Manager M. R. Williams of the New Howland theater, Pontiac, Mich., is now giving his patrons Sunday night attractions. Mr. Williams closed his summer stock company on Saturday, September 4, after playing sixteen weeks of good business. Next season Manager Williams will have one of the handsomest airdomes in Michigan, which will be the

summer home of his own stock company. The New Howland opened its regular season on Sunday, September 5, with "Tempest and Sunshine," which gave the best kind of satisfaction.

# DIVORCE PLEA VITAL TO ACTOR ANDREW MACK

Suit Filed by Alice V. McAloon Has Bearing On One Filed Against Him Recently

NEW YORK, Sept. 8.—It is not generally known that a suit for absolute divorce filed two months ago by Alice V. McAloon against William A. McAloon was of vital importance to Andrew

Mack, the singing comedian. It was, indeed, for William A. McAloon is his real name and Alice V. McAloon is his wife.

The correspondent named by Mrs. McAloon is Mae Stevenson, Andrew Mack's leading woman for the last three or four years. In the petition for divorce the real name of Mae Stevenson is given as Kate Humphrey.

## SAN DIEGO WILL HAVE NEW MORRIS THEATER.

Handsome New Playhouse Contemplated Which Will Seat 1,200 and Will Offer Vaudeville.

SAN DIEGO, Sept. 8.—John Johnson, Jr., of Escondido, owner of the lot at the southeast corner of Fifth and E streets, will shortly commence the erection of a theater building in which performances will be given under the direction of the William Morris company.

The theater will be built after the style of the Pickwick of cement and brick construction, and with the auditorium and balcony it will have a combined seating capacity of 1,200, making it one of the finest small vaudeville houses upon the coast.

It is expected that bills will be staged by the time of the opening of the winter tourist season. Work will be started in a few days upon the excavation. Los Angeles architects are said to be working on the plans.

The performances will consist of acts from the Morris vaudeville circuit, which embraces most of the more important cities of California, and moving picture films.

The theater will cover the entire lot, which was only recently purchased by Johnson.

## VAUDEVILLE THEATER IS PROMISED ROCKFORD.

Kohl and Castle Said to Be Looking for a Site for New House in Illinois Town.

ROCKFORD, Ill., Sept. 6.—Kohl and Castle are about to build a new theater in Rockford at a cost of \$75,000. Lyman Glover, manager of the Majestic theater in Chicago, has been in Rockford for the purpose of closing negotiations. Mr. Glover said last night in this connection:

"It is true that I was in Rockford and have looked over several sites for a theater, but nothing has been decided yet. We will have a theater there some time, but what the site will be or when it will be built is something that has not been decided."

### Theater Changes Hands.

MISSOULA, Mo., Sept. 6.—A deal has been consummated whereby T. C. Penny, former manager of the Dreamland Amusement company of Butte and the Orpheum Theater company of Helena, gets control of the Bijou theater. Mr. Penny on a recent visit to Missoula said the advantages offered here and decided to locate in the city at the first opportunity. He has severed his connections with the other houses and will devote his entire attention to the operation of a first-class play house in Missoula. The house has reopened with vaudeville.

### Schindler's for Keefe.

Schindler's theater, Milwaukee avenue and Division street, Chicago, will in the future be booked by the Keefe Agency. The policy of the house has been changed, owing to the increased prices, and seven acts will comprise the weekly offering of eleven shows. Although Walter Keefe refused to confirm the report, it is understood that the North Avenue theater, conducted by Paul Sittler, will be included in his list of houses. The North Avenue theater has been enlarged and remodeled during the summer at a cost of \$12,000.

### Gilmore Gets Busy.

NEW YORK CITY, Sept. 2.—Paul Gilmore has returned from his summer sojourn in Atlantic City, and is busy filing the cast for "The Call of the North," in which he will begin his annual tour Sept. 22. Mr. Gilmore started rehearsals this week, following his usual custom of staging his own plays. In the future he will be under the management of A. J. Spencer, making his headquarters at 328 Long Acre Building, Times Square, New York.

### Keefe Gains Recruits.

Carl Laemmle, traveling in Europe, cabled his Chicago office this week to place the bookings of his Evansville and Muscatine theaters with the Keefe Agency. It is probable that the Family theater in Iowa City will also enlist with the new booking office, as H. F. Pocock, the manager, is very closely connected with the Carl Laemmle interests. The Laemmle houses will open September 13 and will play larger shows than last season.



OTTO RINGLING,

"The King" of "The Circus Kings."

Reproduced by request.

The Ringling Brothers, in their billing, style themselves as "The Circus Kings." Otto Ringling, therefore, enjoys the unique distinction of being generally considered by the circus profession at large as "the King" of "the Circus Kings." To correct a false impression which may exist in the minds of many individuals that Otto is the predominating factor in the Ringling ensemble, it is but fair to state that John Ringling is looked upon as the creator, while Otto is generally credited with being the conservator of the Ringling resources. He is, in fact, the J. Pierpont Morgan of the circus world—literally the "watch dog" of the Ringling treasury. There are some in the tented field who aver that Otto really loves the money that pours into the Ringling coffers—that he has succumbed to the fascination of the glittering lure of metal which flows continuously through the windows of the Barnum & Bailey and Ringling Brothers' ticket wagons.

We place little reliance upon this assertion, for we believe that Mr. Ringling's chief pleasure is induced through the triumph of achievement, and that he is above experiencing a merely vulgar love of money, which is oftentimes attributed to John D. Rockefeller. The fact is, Otto is wide in his charities, and behind an apparently cold exterior beams a heart full of feeling for his fellow men. No worthy charity has ever applied to him for assistance in vain. Mr. Ringling is a great lover of the old masters of literature. He takes time in the midst of his heavy cares in guarding the finances of the Ringling family to delve deep into the dusty records of the past. He is wont to burn the midnight oil in poring over the tomes of both ancient and modern history.

His favorite authors are Shakespeare, Balzac, Victor Hugo, Emerson, Browning and Mrs. Eddy.

Generous to a fault, he is ever mindful of the necessities of his employees. He is a great exponent of temperance. He glories in helping young men, and many a young man owes his advancement in life to Otto Ringling's fatherly regard and advice. Having been so intimately identified with the financial workings of the Ringling enterprises it is but natural that Otto should be accused by envious rivals as being consumed with the money-lust. Gates, Morgan, Archbold, Harriman and Rockefeller have all suffered this unmerited opprobrium. While there are five Ringling brothers, equally interested in all matters of policy they act as a unit, and strange as it may appear to the layman, all of the brothers, without a tinge of jealousy, glory in Otto's appellation as "the King" of "the Circus Kings."

### McConnell Shows Prosper.

Sam C. Haller in writing from Seattle to Chicago friends says that he expects to arrive in the Windy City the latter part of October. According to Haller the McConnell Shows, Monitor and Merrimac and Creation, are playing to good business at the Yukon Exposition. Mr. McConnell is expected to go to Seattle October 1st.

### New Theater for Roanoke.

ROANOKE, Va., Sept. 6.—The Jefferson company has awarded a contract to J. C. Nesbit & Co. for the erection of a modern theater to cost \$30,000, which is to be built in the heart of the business district.

The building is to be 50 by 160 feet and will be completed without delay. It has been leased for 10 years to S. Galeski, of Richmond.





# ARCTIC REGIONS ARE CAPTURED BY CAMERA

Wonders of the North Pole Country Caught in Moving Pictures at Great Peril

Commander Peary and Dr. Cook may have discovered the north pole, but it remained for B. B. Dobbs, an enterprising man from Nome, Alaska, to bring the far, frigid, frozen north within the reach of people in the temperate zone.

Mr. Dobbs, who has been in Chicago on his way east, has, at almost inconceivable perils and hardships, visited the Arctic circle, and there with his moving picture camera caught the sublimes of the frozen region and fixed them permanently where the people of the warmer climates may witness them and wonder.

Mr. Dobbs has gone east, where he will visit the plant of the Eastman Kodak company at Rochester, N. Y., and will later go to New York city, where he will make his headquarters at the Imperial hotel, returning to the west in order to sail from Seattle to Nome, Oct. 1. Mr. Dobbs is the pioneer photographer of Alaska. He has been in that country for nine years, and in that time has built up a great business. He took the first photographs ever made in that country, and scenes from his studio are to be found in every school and college of any importance in this country. Students have been enabled to study the people, the country and the animals of Alaska through his photographs, and his efforts have been of inestimable value to scholars, scientists and students in all sections of the United States.

At the Columbian exposition in St. Louis, Mr. Dobbs was given a gold medal for his photographic exhibit, which was considered one of the most beautiful as well as most interesting shown at that fair. It was in 1906 that the French consul arrived in Nome with a \$1,800 moving picture apparatus, intending to push north and make moving pictures in the Arctic circle, but he was unable to accomplish his wish. He gave up the attempt, and came to Mr. Dobbs for assistance, and Mr.

Dobbs, who knew the country and its conditions, was enabled as the result to take some beautiful pictures in the land of the polar bear, the limitless ice and the everlasting snows.

**Shows Pictures in Chicago.**

These pictures, which until last week had never been seen by mortal eye, except in the laboratory of Mr. Dobbs, in Nome, were, at the solicitation of J. J. Murdock, exhibited at the Bijou theater of the International Projecting and Producing company in the Schiller building before a select company of Chicago newspaper men and professionals.

Among the several pictures shown by Mr. Dobbs was one illustrating a journey to Siberia on a trading vessel. The schooner is shown leaving Alaska, with natives in their oomiaks in tow. Views of the Siberian coast, laden with snow and rock-bound, are given, and are remarkable for the fact that there is absolutely no hilation in the picture, proving that the photographer is a master at his art. Views of the East Eskimo, demonstrating the life of the Eskimo in their native haunts—taken in July, but a July so far different from those known in this section of the country as to be decidedly remarkable—follow in rapid succession. East Cape is the most easterly point of Siberia. A trading station is shown; the thick ice floes; the reflection of the sun; the natives coming out to meet a trading schooner and trading their goods for money or tea, tobacco or other luxuries at midnight; then, listening to a phonograph, are all decidedly novel.

Another series of views showed native women fishing for tom cod, a small fish, caught by means of a piece of red flannel on the end of a line, which, as soon as they are brought to the surface are killed and laid on the ice to freeze. A splendid view of the Behring straits, and of the thick ice floe; of

Diomed island, of native women tanning walrus skin, of Eskimos in their curious diaks, overturning and righting themselves for a few pennies from the bystanders on shore, make up a splendid sequence of arctic scenes.

**Other Pictures.**

Another moving picture was that of life in an Eskimo village at Cape Prince of Wales, Alaska—a point of rock and snow, where native women make thread out of walrus sinew; curious types of natives are shown, including the oldest man of the village, who does not know his exact age; the making of raincoats from walrus entrails, by filling them with salt water as a preservative. Then follow further scenes of an ice pack drifting through Behring straits, which are forty miles across. Seal hunters returning from their catch are shown, as well as the speed of a dog team.

One of the most interesting scenes was that of the watchman of a native village who spies a whale; he gives the alarm and his fellow Eskimos, men and women, come up from the rude hut in which they live and launch the huge canoe made of walrus hide. An exciting fight with a whale is shown, but the natives lose it and in its stead spear a walrus, which they take ashore amid great rejoicings from the various igloos which dot the shore line.

A final picture, although by no means the last of Mr. Dobbs' collection, was the annual race of the dog teams. A distance of 410 miles is covered and the winning team is awarded a prize of twelve thousand dollars. The race is held in August, and in this picture it is a most realistic affair, the sleet and snow proving a great handicap, apparently, to the brave dogs and their daring drivers.

**Taken Under Difficulties.**

As could be readily seen, these pictures were taken under the greatest difficulties and among many perils, especially those along the Siberian coast. In order to get these films Mr. Dobbs was compelled to live with the Eskimos, and in their native huts, called igloos, for thirty days. He had to live as these people do, subsisting upon blubber and fat, and underwent many hardships. His camera was carried on a dog sledge, and he was bumped over hummocks of ice and through perilous places. The cold was intense, and there were many difficulties to contend with on the journey.

Nome in the summer season has a population of 6,000 people. These are

from all sections of the world, and they represent a cosmopolitan and a critical population. It is to such people that Mr. Dobbs exhibits his moving pictures at the Eagle theater, the most northerly moving picture house in the world. Admission is \$1.50, and the house often plays to \$1,200 a performance. The Eskimos are particularly fond of moving pictures, and they will give their last penny to see them, as it opens a new field to them, and affords a new world to them. Mr. Dobbs exhibited his first moving pictures in 1907, and they created great excitement, especially among the natives, who had never before seen anything like them, and even among the white people who had been isolated a long time, and had not been in the United States since the moving picture business had assumed such great proportions.

**Many Obstacles.**

"What are the difficulties attending the making of moving pictures in the Arctic regions?" was asked Mr. Dobbs. "There are many difficulties. The electric markings are puzzling, and they confuse those who are not acquainted with the region. Another thing, there is no way of transporting the cameras except by dog sledge over the rough ice. The actinic values of the light in summer will deceive almost any photographer, while in winter the difficulty is opposite. It is almost impossible to take pictures during some months of the year. The intense cold also affects the machinery of the camera and that hinders considerably."

Asked as to general conditions in Alaska, Mr. Dobbs said:

"The mines are gradually being taken over by large corporations and ways are being devised for handling the cheaper dirt. The new dredges that have been put in have all been successful. The two new ones installed in the Solomon river district, thirty miles from Nome, are proving profitable, and the two new ones put in on the Tundra near Nome are entirely satisfactory to the owners. With the exception of one or two troupes, no traveling companies have visited Nome, but it would be one of the grandest, although I do not know how profitable, trips for a company ever made if the start were made at Skagway and thence to Dawson, and by the way of Fairbanks and St. Michaels to Nome, thus passing within the Arctic circle."

(Continued on page 28.)



# THE SHOW WORLD

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WALT MAKEE,

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Secretary and Treasurer

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We do not solicit contributions from unauthorized correspondents, but in special instances we will consider contributions bearing upon a topic of vital interest to the profession of entertainment.

Manuscripts or news matter will not be considered unless written upon one side of the paper only and addressed in the lower left hand corner of the envelope to The News Editor.

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SATURDAY, SEPTEMBER 11, 1909

## EDITORIAL.

John Ringling may preen himself on the possession of a half dozen motor cars, but George K. Spoor, the moving picture magnate, fully shares honors with Mr. Ringling in this direction. In his garage on the North Shore drive Mr. Spoor has six of the finest motor cars to be seen on Chicago thoroughfares. But, like Mr. Ringling, George is modest to a degree in spite of the acknowledged fact that he is probably one of the richest, if not the wealthiest, men in the moving picture business.

It is reported that the Great Parker shows played to \$7,200 on Labor Day at the Minnesota State Fair and that the receipts for the following day, Tuesday, were over \$5,000. Certainly a striking evidence that the farmers have plenty of money to spend for clean amusement.

### NOTE.

On account of a delay in the mails, the St. Louis department is omitted from this issue of The Show World.

## AN APPEAL FOR JUSTICE

Vaudeville artists who are playing the moving picture circuits of Chicago are on a strike, asking for an increase in salary for single acts from \$20 to \$25, and for double acts from \$40 to \$50.

The public, having heard so much about the high salaries of vaudeville artists, are under the impression that all are well or over-paid. But when they learn what \$20 or \$25 a week means to the player on the moving picture circuit, they will find that these actors are the most under-paid class of people in America.

When it is taken into consideration that these artists do not work every week, and that the best of them can only average about two weeks in four, their \$20 a week slowly dwindles down to \$10, and even if they can get an increase to \$25, it merely means a weekly earning of \$12.50, on an average. These artists must pay out of that, not only for their street clothing, but for their costumes, and they have railway transportation to meet, even if they work in the city, as they must pay for street car service. They are compelled to live in the cheapest hotels and some are even glad to live on sandwiches. There is hardly a player in this branch of the amusement field who does not have depending upon him a wife, a mother, and perhaps little children. These dependents look to the artist for aid and support, and the paltry wage paid is scarcely sufficient to keep one person alive and in any sort of comfort.

### HUNGER NO BOLSTER.

What kind of service can a manager expect from a class of workers who are battling against such overwhelming obstacles? How can an under-fed, discouraged and harassed player give good service? How can a man with hungry children at home, or with dependents clamoring for help, appear before the public and render proper returns even for the meager salary doled out? Statistics show that actors are a law-abiding body of citizens. Ex-Chief of Police Shippey stated in the Christmas number of THE SHOW WORLD, December 21, 1907:

"Members of the theatrical profession are subject to great temptation. They enjoy, generally speaking, good reputations for honesty, and are, as a rule, well educated and persons of refinement. Statistics show that in Chicago only about one in each 1,400 people arrested give their occupations as actors. Actors are a law-abiding body of citizens. They have intelligence, and, as a rule, know the law. It is the disregard of the laws of intelligence that brings people into trouble; but professional folk, as I have found them, are not violators in this regard."

### AID THE UNFORTUNATE.

The unfortunate thing is, that when one of them strays from the paths of rectitude, it is heralded all over the country as a great sensation. The good they do is never given credit. They are always willing to extend their services for any charitable cause and are invariably called upon to give them. Following any great calamity, the player is ever ready and willing, and is always called upon to contribute his services. Sarah Bernhardt, the greatest actress in the world, played in a tent in Chicago for the San Francisco earthquake sufferers. After the Johnstown flood, the actors gave their services and reaped great monetary rewards for the unfortunate. The victims of the earthquake in Messina, Italy, last year also have good cause to be thankful to actors who freely gave their time and talent for their benefit.

Now, THE SHOW WORLD has always been conservative, neither favoring the manager or the artist, and it will continue to maintain that position. Its aim has always been to print the news. It is the new kind of show paper. It is unbiased and attempts to be fair. It has no favorites to play up and no interests to pull down. It seeks at all times to point out the existing evils that militate against the best success of amusements, although it does not pose as a reformer. It is a mirror held up to reflect conditions as they are in the amusement world.

### ERROR POINTED OUT.

No smart business man is ever ashamed to acknowledge and correct an error and we feel that the managers of the moving picture theaters who employ these artists, and have denied this small increase, have certainly made an error. We believe that after careful deliberation they will see the error and grant this class of players the increase they ask and deserve. We would point out the fact that the people who patronize the moving picture theater want quality and not quantity, and if 5 cents admission is not enough, charge 10 cents, but at any rate give the public the show.

The public crave for entertainment, and are willing to pay the price for good goods delivered. If you intend to give your patrons vaudeville and moving pictures, then in Heaven's name give such entertainment, and do not pretend to do so. Do not deny these fellow workers a decent livelihood. If you cannot afford to grant this increase in salaries while charging 5 cents admission, then raise the price to 10 cents, and put this extra 5 cents into the quality of the show and the standard of the theater. Clean up your theater, and do not forget that the dressing rooms are a part of your playhouse. Co-operate with the vaudeville actors and they will give you better service.

Does it not stand to reason that if these artists appear on the stage in cheap and tawdry costumes that it will detract from the acts produced, while, on the other hand, instead of increasing the single acts to \$25 and the double act to \$50, we venture to state that the managers who are willing to go a step farther and give the better acts, \$30 single, and the double acts \$60, and charge 10 cents admission, will not only benefit the players but increase their own welfare ten-fold. How much better will the actor work if he feels that he is receiving a just and due compensation for his services. He is human, although the daily press has made him the butt of ridicule.

*Warren A. Patrick*

General Director THE SHOW WORLD.

## EDITORIAL WHEAT

The inroad of the moving picture theater is making itself felt more and more. Theatrical managers who have endeavored to play big vaudeville bills at cheap prices in competition to the moving picture houses have apparently made a failure of the venture. Two instances may be cited, the Grand Opera house in St. Louis, which in the past has played the higher class of Stair and Haylin attractions, and the Haymarket in Chicago, which has always played high-class vaudeville.

These two houses opened this fall with first-class vaudeville at prices of admission ranging up to 25 cents. The Grand Opera house at St. Louis, we are informed, has done practically nothing since its opening the middle of August. It is interesting to record that it is more than likely that the Haymarket management will soon revert to the prices which have prevailed in the past.

That we are on the eve of an unprecedented burst of prosperity cannot be gainsaid by those who have given study to existing conditions in the commercial world. It is fair to presume that purveyors of meritorious amusement for the masses will share in this return of "good times." Quality, not quantity, is the crying demand. Theatrical managers should ever bear in mind that conditions are not as they used to be. The rural free delivery and the telephone have revolutionized the affairs of those who reside in the rural districts. The small town audience is more apt to be supercritical than otherwise. The day has gone by when the flamboyant announcement in the provincial press that an attraction en tour has enjoyed "a run of 500 nights" in a Gotham theater will tend to attract the ruralites to the theater. The new conditions mean that artists will vie with each other in perfecting their roles and that managers will not count so much upon the empty glory of a "metropolitan run." The small town audience is a factor to be reckoned with, and wise managers will hasten to adjust themselves to the new conditions. Good shows will reap a harvest this season.

There is a tendency in some quarters to question the sound judgment of the K. & E. publicity department in so widely disseminating the account of Mr. Erlanger's recent confab with John D. Rockefeller at Cleveland. The boiler-plate matter in the provincial press has told at great length the tale of the Syndicate King's meeting with the head of the Standard Oil interests. It has undoubtedly done much to engender an even greater enmity in the minds of people who may labor under the impression that the whole amusement structure in America is under the domination of a trust. Is Mr. Rockefeller to create another gigantic monopoly? It may be he has been influenced somewhat by the widely published reports that his fellow Wall street operator, John W. Gates, is to finance the Rhode Royal show on a large scale. One thing is certain, if the money magnates do embark in the show business, it will open a new era for the profession of entertainment.

### THE BILL-TOPPERS.

A new novel of the stage will be issued today (Saturday) by the Bobbs-Merrill company of Indianapolis, entitled "The Bill-Toppers." It is written and illustrated by Andre Castaigne.

The story is told in an inferentially introspective style and should be of particular interest to the thousands of vaudeville performers, or "artists," as they now elect to be called, throughout the world, as well as to the many who are merely interested in the show world from the outside. Castaigne evidently is or has been a vaudeville performer, for no one without a complete inside knowledge of conditions could have told the story of Lily Clifton's adventures from childhood to second marriage without being thoroughly familiar with the manner in which the profession of vaudeville is treated in every quarter of the globe. The trials of Lily Clifton are decidedly characteristic of a child of designing parents whose one thought is to create capital by means of their offspring. Lily is taught to be a mistress of the bicycle at such cost to her sensitive nature that she finally runs away with another performer, much older than herself, believing that she could thus obtain freedom. Her dream of happiness with Trampy, another trick bicyclist, is soon dispelled and she is forced to undergo many hardships before she finally marries the man who loves her. All artists in the amusement profession are likely to find their own case depicted either in the life of Ave Maria, Glass Eye, "Pa" or "Ma" Clifton, "Nunkie," the Three Graces, the Bambinis, or other characters of the book.

As a whole "The Bill-Toppers" will leave a lasting impression upon all its readers. Castaigne is not only an artist in the matter of pen and ink, crayon and other mediums of drawing, but he is an artist equally in his prose, and there is no doubt that many of his splendid descriptive paragraphs will either be quoted or stolen, far and wide, by lovers of clever paragraphs.

As a study of the psychology of the "profession" no other book of modern times has yet dared to intrude upon the secret sanctums of the big booking agents, nor the inner lives of vaudevillians as has "The Bill-Toppers."



EDITORIAL COMMENT

The Show World, and professionals generally who are at all conversant with Col. W. F. Cody's long established policy, place but little reliance in the persistently circulated report that through a complete change in the personnel of the staff and a general pruning of the billing matter, the advance of the Two Bills shows is to be materially cheapened in 1910. It would be a pity indeed if the effectiveness of the Wild West advance which has done so much to make Col. Cody (Buffalo Bill) the greatest single living attraction in the amusement world should through a misguided economical process be deprived of its wonted vigor.

For years the advance work of the Buffalo Bill show has served as a beacon light to other amusement organizations vying to compete with it. It is inconceivable that the management of the Two Bills aggregation can be contemplating a curtailment of the powers of the advance department so essential to its continued prosperity. All honor to Col. Cody, "the hero horseman of the world," and may his genial presence in the arena continue to bring sunshine to countless multitudes for years to come.

CHICAGO NOTES.

**Guy Hickman** of the Hickman-Bessy Stock Company is in Chicago engaging people for his attraction.

**Charles F. Smith**, manager of the Grand Opera House at Bellefontaine, Ohio, is engaging people for "A Hired Girl," which he recently leased from the Blaney Amusement Company. The first production by this company will be offered at Bellefontaine October 2.

**Lee Wardell**, who has left Chicago with a number of first-class attractions, is in the city.

**Mrs. Lindon** has signed as pianist with "The Irish Senator."

**Wright Huntington** is in communication with some people in Chicago relative to his stock company, which will play at Terre Haute, Ind., this season.

**Adelaide Keim** will enter vaudeville with a new four people sketch, "We Need the Money." It is understood that she will make her debut in Chicago.

**Ruddy** in health and with bounding spirits, Mr. Charles Ringling has returned to America from a motoring tour of the Continent. Mr. Ringling was in Chicago this week.

**Mary Enos**, formerly of the Academy stock company in this city, joined the Morgan stock company at Cedar Rapids last week.

**Rae Samuels**, who has been making a big hit in vaudeville with her clever singing act, is in Chicago arranging her route for the winter.

**Viola Russell**, a prominent member of the chorus that worked in "The Girl and the Eagle" act at the Trocadero recently, has left the city to join the "Wizard of Wiseland" company No. 1.

**Charles Goldfield**, formerly assistant treasurer of the Trocadero theater on State street, has entered the employ of Harry Von Tilzer.

**Nat Fields**, who was the principal comedian of the stock company that held forth at the Trocadero during the summer, has gone to San Francisco to fill an engagement. He was accompanied to the Pacific coast by his wife. Mr. and Mrs. Fields left many friends in Chicago, who will wish them much success and happiness in the sunny climate of California.

**Opie Reid**, the brilliant writer and author of "The Starbuck" and other successes, has returned to Chicago from an extensive lecture tour through the south. Mr. Reid is about to offer to the public a new play which will, it is said, surpass any thing that he has ever done.

**Ether Palmer**, the well-known operatic prima donna, is now under the management of Meyer Cohen, of the Elco Amusement Company. Miss Palmer has signed a two years' contract giving Mr. Cohen authority to handle all her business. At the present time Miss Palmer is playing at Swanson's theater, Cottage Grove avenue and Thirty-ninth street, where she has been an emphatic success for the past three weeks. Her engagement there is for an indefinite period and she is receiving from Mr. Swanson the highest salary ever paid to a single singing act in vaudeville. Her repertoire consists of high-class selections rendered in French, Italian, German, Spanish, Scotch and English. Her gowns are exquisite and at the present time Miss Palmer is the rage of the south side.

The Griffith Fund.

The Griffith fund is growing, and many are contributing for the good cause. One of the many letters received is printed below:

"The Griffith Fund, Show World, Chicago, Ill. Sirs: Enclosed find order for the Griffith Fund amounting to twelve dollars and fifty cents (\$12.50) from all of the members of the 'Dare Devil Dan' company. The enclosed amount is not very large, but was given by every member of the company with sincerity from the bottom of their hearts. Yours truly, Ray Raymond, Robert J. Riddell.—'Dare Devil Dan' company."

MURDOCK INSISTS ON SQUARE DEAL ALWAYS

Head of the International Projecting and Producing Company Reiterates Former Interview

J. J. Murdock, upon being approached at the International offices by a reporter for The Show World, for an interview anent the situation in the moving picture field, stated that he had said his say in an interview which was published in The Show World last week. Mr. Murdock refrained from adding anything further to his declaration made at that

time. The attitude of the International Projecting and Producing company has been clearly defined by President Murdock, and that this organization is firmly determined to see that the moving picture exhibitor is given a square deal must be apparent to all who have perused Mr. Murdock's interviews presented in this journal.

Mr. Cohen has several offers for Miss Palme and is now preparing a route extending over a period of thirty-five weeks.

**Kathryn Mills**, the girl violinist, has placed her bookings in the hands of the Elco Amusement Company.

**Charles Robert Wood**, late leading tenor with the Stubborn Cinderella Company, will be booked this season by the Elco Amusement Company. Mr. Wood is at present playing an indefinite engagement at Swanson's theater, Cottage Grove avenue and Thirty-ninth street.

**Meyer Cohen**, who has been seriously ill for the past ten days, is once more able to be about, but is still dependent upon a cane for navigation. Mr. Cohen was stricken with a valvular heart attack, which left him without the use of his left side. For a time it looked as if the stroke would be a permanent one, but heroic treatment administered by Prof. J. D. Parrish, a specialist, brought Mr. Cohen toward the road to recovery.

**Lavine**, manager for the Fish Furniture Company in this city, has been appointed manager of the new Orchard theater at Orchard and North avenue. The site upon which this theater has been erected, cost \$13,000, while the building will add to the expenditure \$30,000. The house will seat 5,000 people.

**Paul Zittner** will change the name from North Avenue theater to Zittner's Vaudeville theater. The house has been remodeled at a cost of over \$10,000. It opened two weeks ago and has been doing good business. It has a seating capacity of 1,100.

**Hyman & Hirst** have one of the prettiest houses in the city. They are playing vaudeville and moving pictures to good business.

**William J. Gilman** will be in the advance of Trousdale Bros., "Man on the Box" company. This attraction will play the western cities.

**Lee M. Hart**, general secretary and treasurer of the International Alliance of Theatrical Stage Employees of the United States and Canada arrived in Chicago this week. Mr. Hart had the honor of delivering a very able oration at Joliet, Ill., Labor Day. He will address the members of the Chicago local of Electrical Workers in this city Sunday at Federation Hall, and Monday he will leave for New York City, to be present at the important meeting called in that city Tuesday, when existing difficulties will be taken up and properly adjusted.

**Roy Klingston**, manager of "The Moonshiner's Daughter," reports good business for his attraction.

**Lydia Wilmore**, formerly with "Are You A Mason" Company, is appearing at the Globe theater this week.

**Madge Caldwell** arrived in Chicago this week.

**Violet King** has signed with Paull & Kent's vaudeville act.

**Clara Peters** is negotiating to take out her new vaudeville act, "The Romance of the Revolutionary."

**Ethel Elder**, a former Chicago girl, who has been playing leads in the east for the past few years, may come to Chicago to accept a position as leading lady in one of the theaters here.

**Ben R. Warner**, of the Warner Comedy company, is in Chicago engaging people for his company.

"When We Were Twenty-one" will be the bill at the Bush Temple next week. **G. C. Guy**, of the Guy Stock company, has been in Chicago securing plays.

**Mr. Mutchler**, of the Mutchler-Herman Stock company, was in the city this week.

**Rose Lamoreaux**, formerly a member of the Princess Stock company at Kankakee, arrived in Chicago last week.

THE GRIFFITH FUND

The late Elmer W. Griffith ("Griff"), one of the best known and well liked advance representatives, perhaps in the entire middle west, aside from his other excellent qualities, was held in high esteem by those who knew him, because of his loving devotion to his invalid wife. The call of death came so suddenly, that "Griff" had not time to bid her a last farewell.

We believe there are hundreds of "Griff's" friends who will be glad to prove in a substantial manner to Mrs. Griffith, that the passing on of "Griff" has left a void which none other can fill.

A tribute fund has been started, without the knowledge of the sorrowing widow, and we trust that she may not learn of it until it has grown to generous proportions.

When convenient remittances should be made with check or money order.

Contributions should be sent to

THE GRIFFITH FUND,  
Show World,  
Chicago.

Amounts thus far received are as follows:

Ed Rowland and W. G. Gaskell	1.00	L. Roadell	1.00
Funeral Expense		J. Myers	1.00
Ed. Clifford	10.00	D. Foley	1.00
Abe Jacobs	5.00	John Bernero	1.00
Dave Seymour	5.00	Klimt and Gazzolo	1.00
The Show World	5.00	H. Freeze	1.00
Will Kilroy	5.00	Claude Long	2.00
P. F. Murphy	5.00	Jackson Hotel	5.00
John H. Dunning	1.00	Ben Kaufman	1.00
F. Lauder	1.00	Charles Riggs	1.00
Buck McCarthy	1.00	Henry Fink	1.00
E. M. Cake	1.00	D. A. Bailey	1.00
John Cassidy	1.00	William Lysacht	1.00
J. McLaughlin	1.00	H. Hamburger	1.00
E. E. Stringfellow	1.00	W. McFarland	1.00
W. O'Dell	1.00	G. Green	1.00
Edwin Frenette	1.00	Jos. J. Kelly	2.00
James York	1.00	Thos. J. Reynolds	2.00
Charles E. Moe	1.00	Lem Holmes	1.00
Ike Epstein	1.00	Albert Owsley	1.00
John Lynch	1.00	A. K. Pearson	1.00
W. Browne	1.00	J. R. Beymer	1.00
M. Messing	1.00	G. C. Taylor	1.00
J. Stevens	1.00	Fred M. Miller	.50
A. Kaufman	1.00	Mose Wolf	1.00
H. Taber	1.00	J. B. Wiles	1.00
Floyd Briggs	1.00	Dare Devil Dan Co.	12.50
W. Hadason	1.00		
William Roche	5.00	Total	\$109.00

**William Bath** arrived in Chicago and is engaging people for his new vaudeville act, "Stranger."

**Mortimer Mansfield** and wife have joined Culhane's Comedians.

**Ruth Craven**, formerly of the Craven Stock company, has signed with "Just a Woman's Way."

**Jimmie Burrell** has been engaged to go with the Burkhardt vaudeville act.

**Dave Ramage** arrived in Chicago this week from New York. He is engaging people for one of his attractions.

**Fred Miller** is managing the tour of the "Mollie Bawn" company.

**Otis Thayer** and his company opened their season Monday at South Bend, Ind., where they will offer stock productions. Mr. Thayer has arranged to secure many of his productions through Milo Bennett. The opening bill was "A Contented Woman."

**Walter Cluxton** arrived in Chicago from Boston this week. Mr. Cluxton is engaging people for his light comedetta which he is offering on the concert stage under the management of the White Lyceum bureau of Boston.

**Pauli and Kent** are engaging people for their new vaudeville act.

**Paul and Edythe Harland** have closed with the Princess Stock company at Kankakee and have returned to Chicago.

**George Paul**, who has been appearing in stock at Kankakee, is in Chicago.

**Richard and Louise Hamlin**, "The Medley Man and the Maid in Brown," open with their act September 12 at St. Paul, for a fifteen weeks' engagement on the Orpheum circuit. This week Mrs. Hamlin is spending a short vacation at her home at Rochester, Minn.

**Adda Gleason**, formerly of the Marlowe theater in this city, has joined the Mortimer Snow Stock company, Lyceum theater, at Troy, N. Y., where she will play second business.

**Maud Leone** was compelled to take the place of Helene Hadley at the People's theater. Miss Hadley was taken suddenly ill this week.

**Fred Picard**, a well-known circus man, arrived in Chicago last week. He has been on the sick list for some time. He is now without a partner, but is looking for a good one. His last partner was Frank Chibette. They were known as Picard and Chibette comedy bar act.

**Julius Birk** will erect a new one-story moving picture theater at 1316 Fifty-fifth street. Plans are now made and construction will be begun in a short time.

**Horace M. Clark**, formerly with "The Rose of the Rancho," was in the city this week. He is playing the four "bits" in the "The Bishop's Carriage," the Baker and Castle production, which has been doing good business at the Calumet theater in South Chicago. Mr. Clark was formerly with "Brown of Harvard," also, and is a young actor of promise. The company will play St. Paul and Minneapolis next week.

Rehearsals of the chorus for "The Flirting Princess" which will be offered at the La Salle theater October 4, were begun Monday under the direction of Hamilton Coleman, the general stage director for Mort H. Singer.

**John K. O'Neil**, is organizing a vaudeville company to play a circuit of theaters in northern Illinois and southern Wisconsin. His attraction will open at MsHenry, Ill., Sept. 26.

**Harry and Kate Jackson**, who are presenting the act, "Cupid's Voyage," in vaudeville, are now on the Sullivan & Considine time.

**Henry A. Guthrie**, formerly with Martin and Emery, has been appointed press agent for the Garrick theater, and will assist Herbert C. Duce in keeping that house and its attractions before the public.

**George C. Cullen** has returned from the northwest where he has been with William Anthony McGuire's sketch, "The Devil, the Servant and the Man." Mr. Cullen reports good business for the playlet.

**Merle E. Smith** has been installed as treasurer at the Bush Temple this season and Carl Randolph as his assistant. Jacob Herman is the chief usher.

**Robert R. Clarke**, so it has finally been decided, will go out ahead of "Going Some," when that show takes to the road. John Pollock, who came here on short notice to look after the publicity, will return to New York.

**Raymond Jacobi**, formerly treasurer of the Alhambra theater, has been appointed assistant manager of the Columbus.

**Edward Whalen** arrived in Chicago Monday from the west, having closed at Topeka, Kas., with a stock company.

**William Fitzsimons and Kittle Cameron** left Chicago Sunday for Toledo, Ohio, where they will appear in vaudeville this week.

**Sam H. Pickens**, formerly manager of White City at Toledo, Ohio, is in Chicago arranging to take a company out on the road.

**Harry De Alvin**, of the Buffalo Bill and Pawnee Bill Shows, will sever his connection with this organization Sept. 11, and it is reported that he will go to Sitka, Alaska, where a fortune of \$80,000 has been left to him through the death of his sister and brother-in-law.

**Theresa Martin** and her company of players, under the management of Geo. E. Cochrane, are filling an engagement at Manhattan, Kas., this week. They are booked to appear at Excelsior Springs, Mo., Sept. 12-13.

**Chris Swanson** is playing a comedy part with the "Quaker City Quartet." This act is at Elgin, Ill., this week.



# FILM ASSOCIATION TO HOLD FIRST MEETING

Independent Organization Will Have Initial Convention—Open Letter Is Issued

Invitations have been sent out for the first annual meeting of the Independent Film Association of America, to be held in the banquet hall of the Sherman House, Saturday, September 11. The meeting will be called to order at 10:30 a. m. The invitations are sent out by J. W. Morgan, and the following open letter is also being sent out to members of the organization:

"Since the formation of the trust, the independents have lacked the one necessary element of success—concentration of effort. It was justly to be expected.

"When the trust was formed, it took in the important firms in every branch, leaving a number of firms in the field whose objects and interests differed so greatly as to make co-relationship almost impossible.

"The atmosphere has cleared since then and the independents have all learned through hard experience that to achieve the success which the cause deserves, a common purpose and a common goal must be in mind.

"This sentiment took root in the meetings held in Chicago, and the Independent Film Service Protective Association was formed. The membership of this association will include, beside the manufacturers of moving picture films and the film exchanges, also manufacturers of machines and accessories, and in fact all manufacturers and handlers of any commodity used in the exhibition of moving pictures.

"Since this movement has already the support of many of the best independent concerns, there is no question but what it will be carried through to successful issue. Its purposes will be fourfold:

"First: To cause to be created and to assist in creating an ample supply of high-class American films, which will take first rank in artistic and photographic qualities and to provide a ready market for the manufacturer who invests his money and efforts in the production of such film.

"Second: To assist the independent film exchanges, through sound advice and necessary regulation, to gain the support of the exhibitor so as to enable him to purchase new film and practically consign the junk to the furnace.

"Third: To instill into the minds of the exhibitor a confidence in the product of the independent manufacturer and in the business methods of the rental exchange and to cause him to lend his moral and financial support to attain the permanent supremacy of the independent films.

"Fourth: To provide a common fund to resist legal oppression which the trust by virtue of its power and wealth would be enabled to impose upon individuals, whose weakness otherwise would be an easy prey for unjust attacks.

"I am sure that the exhibitor will be glad to know that this movement is now being fostered by the entire independent industry; that the plans will be worked out on clean, honest lines; and that the entire working out of the business end will be placed in charge of men whose ability and integrity is sure to gain for the independents the recognition of high merit. Very truly yours, J. W. Morgan, chairman, organization committee."

## YOUNG MEN GET AFTER THE IMMORAL DRAMA

Organization in Altoona Passes Resolutions Condemning Bad Plays and Sensational Bill Boards.

ALTOONA, Pa., Sept. 8.—At a meeting held here recently of Columbus Council No. 120, Young Men's Institute, the resolution adopted at the state convention held in this city condemning immoral plays and their advertising on bill boards was endorsed.

The meeting was very largely attended by the members of the council, and the entire membership of over 400 has given assurance that each individual will do everything that lies in his power to forward the movement by refusing to attend any production that is off color.

The action of the state convention was taken at the instance of the Rt. Rev. Bishop E. A. Garvey, who in his discourse at the opening of the convention urged that such action be taken.

## MUSICAL SHOW FORCED TO REHEARSE IN BARN

Scarcity of Halls in New York Compels Company to Practice in an Old Stable.

NEW YORK, Sept. 8.—The vast number of theatrical companies now rehearsing in New York must, of course, have places to rehearse in, and some of the spots in which the thespians are being drilled are near the limit—or beyond.

Just at noon yesterday, and time to eat, out of the front door of a big stable in West Forty-third street came half

a dozen girls, then a squad of young men, then more girls. A musical comedy company is actually rehearsing in the loft of a stable and the manager claims that he couldn't secure any other place in all the city.

# SUN GETTING READY TO BUILD IN COLUMBUS

Secures Site In Ohio Town and Rumor Has It That He Will Put Up Another Vaudeville House

COLUMBUS, Ohio, Sept. 8.—It is known here that men representing the Gus Sun vaudeville system have secured options on the property in Capital street, just west of Wall street, and extending 112 feet toward Broad. The same individuals are now seeking to secure an outlet into West Broad, and for that purpose have looked longingly at the paint store at Broad and Wall, at present occupied and owned by A. R. Creamer.

Attaches of the store say that men have been through the store and have been making measurements. They have not, however, conferred with C. E. Markeson, who is the agent for the property. Mr. Creamer is said to have refused \$50,000 for his property some time ago.

The property on which options have

been secured is 62 by 112 feet, and is occupied as a garage. The options are for a ten-year lease or to purchase outright. William Pickard is the owner.

Gus Sun has been seeking for a theater site in Columbus for several years. One in the rear of 11 South High street was favorably considered, but lack of a High street entrance made it unavailable. The general scheme is to get the rear of some large property and then to secure a narrow entrance on the main thoroughfare. What is wanted is a theater that will seat between 800 and 1,000. Popular-priced vaudeville would be the offering, should the deal go through. Sun has a chain of theaters through Ohio and stretching across the borders into neighboring states.

NEW YORK, Sept. 8.—Announcement is made by the Shuberts that they will establish a stock company for the purpose of trying out plays by new authors. The Bijou theater, Brooklyn, has been selected. Edith Ellis Furniss, the writ-

er, has allied herself with the Shuberts, and, in addition to reading new manuscripts, she will stage all of the new productions.

A company, organized at the Belasco theater, Washington, earlier in the summer, with the result that the Shuberts pronounced several plays suitable for further production, one of which, "The Ringmaster," is now at Maxine Elliott's theater, New York.

"The need of such a company," says Lee Shubert, "has long been apparent to us. Our experiment in Washington has justified me in going deeper into the exploration of new fields. There are three such organizations in London.

"At one of them, Forbes-Robertson, Beerbohm Tree, Lena Ashwell and other well-known stars have appeared at special performances of plays by untried authors. It fell to the lot of the Incorporated Stage Society of the same city to 'discover' William Somerset Maugham. One Sunday evening the society gave a production of his play, 'A Man of Honor,' with the result that before the week was over Mr. Maugham had sold five plays. Arnold Bennett's genius as a playwright was brought to light in the same way.

"When we were trying this system in Washington, and later Schenectady, we found half a dozen plays suitable for further production."

## WAS MADE TO MAKE UP TO PLEASE HUSBAND

Hazel McKim, an Actress, Gets a Divorce Because Her Spouse Insisted on Grease Paint and Cold Cream.

OAKLAND, Cal., Sept. 8.—Hazel McKim, an actress, told Judge Wells here the other day that she had discovered a new use for grease paint and cold cream. Every time her husband, Philip, visited her she said she was compelled to "make up" in order to appear presentable, and the court awarded her a final decree of divorce on the ground of cruelty.

"My husband kicked and bruised me all up," she complained. She also said that he choked her, threatened to lay her throat open with a knife, and then deserted her.

In addition to this, she said, he transferred his affections at various times to Violet Lee and a Mrs. Mabel Humbert. McKim is also engaged in the theatrical business and married his wife when she was but 16 years of age.

## VAUDEVILLE THEATER

FOR MISSOURI TOWN

SPRINGFIELD, Mo., Sept. 8.—A deal is reported here to be pending whereby the property at the southeast corner of Olive and Whittier streets is to be improved with a small modern theater. The building will cost approximately \$50,000 and will have a seating capacity of 1,000.

The deal includes the formation of a syndicate to take over the property under a ninety-nine-year lease and the construction of the new building. The theater will be operated as a moving picture and vaudeville house.

Within the last year several vacant stores in that part of the city have been converted into moving picture show houses and have been operated at a profit. The character and the location of the buildings thus converted have been such that vaudeville performances have been prohibited under the new moving picture show law. The proposed syndicate expects to get the house under way to take care of winter business.

## Denies Theater Deal.

PITTSBURG, Pa., Sept. 8.—E. J. Allen, who owns the Academy theater property at Liberty avenue and Strawberry way, promptly denies a rumor that he is about to dispose of his downtown holdings. The present tenant's lease expires next April, and it had been reported that the lessee had been notified that to renew his lease he would have to make terms with a new owner of the property. Mr. Allen declares such a story has no foundation; that he has not even had an offer for the property recently and has made no effort to find a buyer.

## Evans' Play Is a Hit.

SPOKANE, Wash., Sept. 8.—Word has been received here that John W. Evans, a former Spokane playwright, is meeting with great success with his new play, "The Leading Lady," a comedy in four acts, which had its first performance in Estherville, Iowa, last month.

Mr. Evans is well known in this city. About two years ago he presented a local talent play entitled "The Whirl o' the Town," under the direction of the Woman's club. Later he was united in marriage to Miss Lucy Diefenbacher, a Spokane girl.

# MARIE DRESSLER BROKE, ACCORDING TO HER SAY

Avers That English People Hate Americans and Blames Them For Bankruptcy

NEW YORK, Sept. 8.—"Because they hate us Americans so," is Miss Marie Dressler's explanation of the London failure of "Filipino," the old Weber and Fields show that left her stranded in England last February. The sequel to the failure came out when the actress filed a petition in voluntary bankruptcy.

The petition states that Miss Dressler has only \$100 worth of wearing apparel left. She has a snug sum in liabilities, however, the exact amount being \$24,886. All the creditors are either English or French residents who had unfilled contracts for services or bills for costumes or money advanced.

Of all the creditors only two are secured. They are John C. Lubbock of

London and the Charing Cross Electrical company, with claims respectively for \$1,000 and \$345.62. The unsecured creditors, about two score in number, have claims varying from \$25 to \$50,388.

The actress said that before leaving London she turned over her house there and all its contents, including the jewels referred to, to her creditors. In this city she lives at 7 East Eighty-seventh street.

William Klein, her counsel, said today that Miss Dressler would begin payments as soon after the bankruptcy proceedings were disposed of as possible.

Miss Dressler had a previous experience in the bankruptcy courts here in the summer of 1901.

# \$500,000 TO BE SPENT ON STEEPLECHASE PIER

Unique Improvements Will Be Made On One of the Big Features of Atlantic City

ATLANTIC CITY, N. J.—Sept. 8.—George Tilyou, of the Steeplechase Pier, will have plans drawn in a few days for a \$500,000 addition, which will practically amount to an entirely new structure of concrete and steel. Work will be started early in the fall in order that the new structure may be ready for business next summer.

There are sixty-three available feet of land between the outside of the present structure and the weather map, this land being subject to an eighteen-year lease by the Tilyou company from the Mary A. Riddle company, which recently transferred title to the land to a Washington broker.

Tilyou, who promotes nearly half of the immense attractions at Coney Island, has novel ideas for the new structure, which will incorporate the entire piece of land extending clear to Pennsylvania avenue and going out in the ocean from 1,500 to 2,000 feet.

## HOME TALENT SKETCH SCORES A BIG HIT

New Jersey Man Writes a Playlet and His Friends Appear in It With Much Success.

TRENTON, N. J., Sept. 8.—Nathan Spector, of South Broad street, wrote a sketch called "In Business," and pre-

sented it at State Street theater last night after the first show, for the first time in public. The sketch was enacted entirely by local talent, and the character work was good and was received with applause by the standing-room crowd present. The parts were taken by Joseph Spector, the boy actor; Miss Rose Malkind and Jacob Horowitz.

The sketch is based on a poor tailor, whose old-fashioned business methods were supplanted by a younger man and the old man and his granddaughter were driven into poverty. The young man (Joseph Spector) came to the rescue of the old man and granddaughter by paying the rent. The family were reunited by the marriage of the young people. Miss Malkind was given a big hand on her song, "I'm Lonely," and Joseph Spector made a hit with his song, "It's Business."

## To Build New Playhouse.

RALEIGH, N. C., Sept. 2.—Work has been started on the new Grand theater, which is centrally located in Raleigh. It will feature vaudeville and motion pictures at popular prices. The seating capacity will be 1,200 and the theatrical equipment will be modern and complete in every respect. John C. Drewry is one of the principal incorporators.



## CHATTERTON HOUSE LEASED TO SHUBERTS.

Noted Springfield Theater Will Offer Independent Attractions the Coming Season.

SPRINGFIELD, Ill., Sept. 6.—It is understood that the Chatterton opera house has been leased for five years by the Shuberts, and that independent attractions will be booked there in the future. The Chatterton is one of the best known theaters in Illinois, and has played some of the most important attractions on the road in its history.

### May Build New Theater.

HOLYOKE, Mass., Sept. 5.—If negotiations for the E. L. Lyman property in Dwight street, at the rear of the Realty Trust building are successful, it is assured that a fine vaudeville theater will be erected on the site. The intentions are to make the proposed theater rival the Poli Theater in Springfield.

The Lyman property is considered to be excellently located for such a theater as planned by New York men, among whom Joseph Shea is said to be interested. New theaters have been talked of in Holyoke for several years, places for vaudeville entertainments having the lead in common report the last two years.

Mr. Lyman was in New York recently concerning the deal. The proposed theater site is in the very heart of the city, right in the center of "Holyoke's busiest squares." The size of the lot will permit of a good-sized theater to be erected on the site.

### Pyre Takes Vaudeville Dip.

MILWAUKEE, Wis., Sept. 6.—Walton Pyre of this city, head of the Pyre school of dramatic expression, has contracted to appear in vaudeville for a few weeks this season over the circuit booked from the Chicago office of Walter Keefe. Mr. Pyre, who is an actor of experience, is associated with Mr. Keefe as head of the producing department for the circuit and it is this business connection which has led to Mr. Pyre's brief vaudeville engagement. He and his Milwaukee company give a practical demonstration of the kind of sketches which the producing department furnish and they headed the bill at the Crystal theater this week. They presented a sketch, "Grandmother Fiddlesticks," written by Mr. Pyre himself. Mr. Pyre will continue his school here.

### Alliance Theater Resumes Business.

ALLIANCE, Ohio, Sept. 5.—Handsomely remodeled and presenting a beautiful appearance, the Orpheum theater of this city has again opened its doors and the attendance during the week has been of a most gratifying nature. The house is under absolute control and management of F. A. Welch, who has taken a long lease on the building.

The lobby has been enlarged, new ticket office supplied and every effort made to make the house typically metropolitan in every respect. On the exterior a large canopy has been placed to the front which is equipped with seventy-five incandescent lights and a flaming arc light, which gives plenty of illumination.

### Roster of Gertrude Ewing Co.

Wm. N. Smith, business manager; Tedd Brackett, Allwyn King, Wm. Desmond, Clark Mounts, Wm. N. Smith, Harry Daugherty, J. C. Crispin, Harry F. Lewis, Helene del Mar, Marie Desmond, Irene Jones, Dollie Desmond, Mrs. J. C. Ewing, Gertrude Ewing, Mrs. Clark Mounts, Ewing & Ewing, sole owners; Wm. N. Smith, business manager; Tedd Brackett, stage director; J. C. Crispin, musical director; Harry F. Lewis, advance representative. The vaudeville is headed by The Desmond Trio, Mr. and Mrs. Clark Mounts, and Harry Daugherty.

### To Open With Grand Opera.

LOUISVILLE, Ky., Sept. 6.—Little remains to be done before the Masonic theater in this city opens on Sept. 9, and the theater-goers and music-lovers are promised a grand treat as announcement has been made that the opening attraction will be Puccini's grand opera, "Madame Butterfly."

The theater has been beautifully re-decorated during the summer season and will present an attractive appearance when the doors are thrown open to the public next week.

### Carnival for St. Louis.

ST. LOUIS, Mo., Sept. 5.—It is rumored that following the close of the regular park season at Forest Park Highlands in this city, the management will put on a monster carnival for a week late in September. It is said that Col. Charles W. Parker has been approached regarding the matter. It looks as though the scheme if carried out would prove a big moneymaker.

# INDEPENDENTS ENTER HARTFORD THIS YEAR

Both Shubert and Klaw & Erlanger Attractions Will Be Played in Connecticut City

HARTFORD, Conn., Sept. 6.—The Cook stock players who made such a hit in this city last year will not be seen here this season.

While a success as far as the performances they gave it is understood the financial end was not as fruitful as expected.

The Hartford theater this year will be the home of all the Shubert attractions. Already booked are Sam. Bernard and Wm. Faversham, both at an early date.

Manager Jennings announces that when these first class attractions are

not holding the boards the house will remain dark. This assures his patrons Shubert's best shows.

Manager Parsons, of Parsons theater, has many metropolitan shows booked at his house. Rose Stahl will appear at this theater for three performances.

Pole's vaudeville house assures its patrons of the finest of acts for the coming season. Porter White & Co., in "The Visitor," and Jane Couthourpe & Co., in "Lucky Jim," have both appeared at this early date. Business during the two opening weeks has been very gratifying.—HARRIS.

## MYERS' THEATER, JANESVILLE WISCONSIN.



Myers' theater is owned and managed by Peter L. Myers. It is one of the best and most popular theaters in the state. Seating capacity, 1,234.

# VAUDEVILLE HOUSE IS PROJECTED IN OGDEN

Sullivan & Considine Making Plans to Open Theater in Utah City in Near Future

OGDEN, Utah, Sept. 5.—Sullivan & Considine will open a vaudeville theater here November 1 unless there is a hitch in negotiations now well under way. Fred Lincoln, the man who does the business for Sullivan & Considine, was in Ogden and outlined plans for the opening.

Owners of the Globe theater, now devoted to moving pictures, will remodel the house and equip the stage for vaudeville. Architect F. C. Woods is now at work on plans for a stage. To accommodate this it is the intention to extend the building forty feet further back. A complete and well-equipped stage is to be installed and this can be done nicely before the time of the opening two months hence.

Later it may be decided to add a balcony to the Globe. The house now has a seating capacity of 532 and this can be almost doubled at slight expense by the addition of a balcony, and in order to add this it would not be necessary to raise the roof.

The present plans of the men at the head of the enterprise is to present four or five vaudeville acts as good as there are on the road anywhere. To these will be added illustrated songs, the latest and best moving pictures and orchestra music. Three performances will be given every day except Sunday. There will be one performance in the afternoon and two in the evening. The

Sunday matinee will be eliminated. The prices of admission will be 10 and 20 cents in the afternoon and 10, 20 and 30 cents in the evening.

### Secure Other Houses.

Sullivan & Considine will open in the Mission theater in Salt Lake City about November 1, and it is the intention to have the Ogden house ready for opening at the same time. The company has just acquired the National theater in San Francisco and is constantly adding to its string of theaters across the country. A Denver house will be operated also. The vaudeville teams will be brought to Salt Lake from Los Angeles. From Salt Lake City they will come to Ogden and from Ogden they will go to Denver.

When Mr. Lincoln was in Ogden last week his attention was called to the fact that Sullivan & Considine operated in Ogden once before and quit because they were losing money. He was asked how he expected to do better now than he did at that time. He denied vigorously that his company lost money. On the contrary, he asserted that good money was made with the exception of the last few months and that then the loss was due to gross mismanagement. He said it had been demonstrated over and over again that the people demanded good, clean vaudeville at low prices, and he and those associated with him were ready to take all the chances.

## NEGRESS LAUGHS AND EXPIRES AT A SHOW

Becomes Unconscious After Witnessing Hilarious Performance and Dies in Theater.

NEW ORLEANS, La., Sept. 6.—Margaret Leathers, a negress, laughed so heartily at the performance of a local theater that she became unconscious and died before she could be taken from the place.

Her son afterward stated that she was subject to heart attacks, and it is supposed that violent laughter brought on an attack.

### Eldon & Clifton Now in Vaudeville.

G. Harris Eldon and Bessie Clifton, well-known stars in the one night stands, east and west, are now in vaudeville appearing in a sketch, "His Awful Nightmare." It gives Miss Clifton an opportunity to present her Japanese girl, Dutch girl and Spanish girl characters, in which she has been seen at various times over the one-night stand circuits. The act has been very well received; in fact, it has scored a real hit, according to managers and agents who have made it a point to see the new offering.

### Now in Fourth Week in Chicago Theaters.

Van Hoven, the mad eccentric, is at the Criterion, this being his fourth week in Chicago. He appeared at the Majestic a few weeks ago, and last week was at the Star. The week before that he was on the Haymarket bill. He has made a big hit on the Chicago vaudeville stages, and the novelty of his act has caused a great deal of favorable comment. When he leaves Chicago he will make an extended tour of Western Vaudeville and Interstate time.

### New House in Beaumont.

BEAUMONT, Texas, Sept. 5.—That Beaumont will shortly have a new and up-to-date theater was assured when the articles of incorporation for the People's Theater Company of Beaumont were drawn up in the office of Attorney W. D. Gordon to be transmitted to Austin. The company has a capitalization of \$10,000, and there are over fifty stockholders, most of whom are Beaumont people. Among the incorporators of the new amusement company are W. D. Gordon, D. A. A. Bailey, Ed. Cherry, J. J. Elam, R. L. Morris, T. J. Rock, Marrs McLean, T. V. Smelker, Dr. L. Goldstein and B. C. Neville.

### Mooney Is Manager.

COUNCIL BLUFFS, Iowa, Sept. 6.—P. C. Mooney of New York City, who has been engaged by M. F. Ervin to manage the Star theater of this city, has arrived and assumed charge of the local house. Mr. Mooney has been prominently identified with a number of big road attractions and eastern theaters for several years and he promises Council Bluffs an unusually fine line of attractions for the fall and winter.

"The policy of the Star theater for the coming season," said Mr. Mooney, "will be one that is sure to bring pleasure to every theatergoer in the city."

### Lexington Houses Open.

LEXINGTON, Ky., Sept. 5.—The Hippodrome reopened with the S. R. O. sign out, the crowd being the best in the history of the house. About 200 people were turned away. The house looks very pretty with its new coat of paint.—The Princess, with first-run pictures, is doing a fine business.—The Bijou, with pictures and songs, is breaking all records.—The Majestic is turning people away with first-run films.—The Grand opera house, with Charles Scott, manager, opened its season with Hyde's "Theater Party." The company is a strong one, with some clever people. Business was good.—CANDIOTO.

### Winston-Salem Notes.

WINSTON-SALEM, Mass., Sept. 5.—M. O. Mead, formerly manager of the Marvel theater, and later with the Airdome, has severed his connection with the latter amusement enterprise, and it is rumored that he will start a vaudeville house in this city, backed by prominent business men. Mr. Mead has been highly successful in his associations with the Marvel and Airdome, and has been identified with amusement circles for the greater part of his life. He numbers his friends in the theatrical world by the score.—The handsome little Pickwick theater on Liberty street has been reopened under the management of Messrs. Cohen and Forister. The house features two moving picture films and illustrated songs, changing program daily. A five-piece orchestra is quite an attraction at the Pickwick.—GRANGER.

### Dave Levis Sails.

In pursuance of his annual custom Dave Levis, accompanied by Mrs. Levis, will sail from New York this week for a six week's tour abroad. Mr. and Mrs. Levis bade Chicago friends adieu Wednesday. Antwerp will be their first stopping place on the other side.

H. J. Streycmans has returned to Chicago after a protracted sojourn in New York City.



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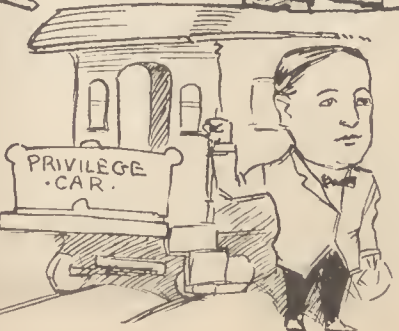


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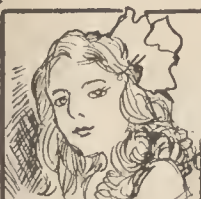
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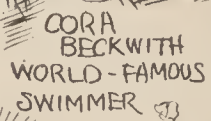


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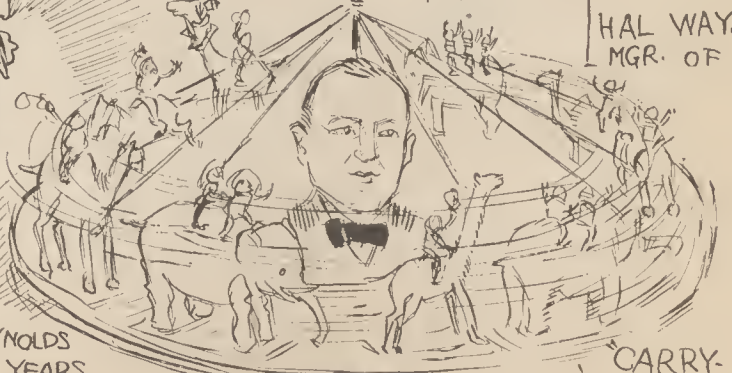
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# LIVE NEWS TOPICS OF THE WEEK

## ALABAMA.

**Montgomery**—The Majestic theater management has leased the Bijou theater here and will feature moving pictures at the house.

## ARIZONA.

**Phoenix**—M. Echlin has completed arrangements for the opening of the Majestic moving picture theater with special features.

## ARKANSAS.

**Hot Springs**—It has been announced that Charles Bronson will erect a new moving picture and vaudeville theater here.

## CALIFORNIA.

**San Bernardino**—James Silpper, a scenic painter and an actor of considerable ability, is in town arranging for the opening of a new vaudeville theater. A building has already been secured, and Mr. Silpper will soon put a force of men to work and rush the rebuilding so as to open during the first of October.—Mrs. Lola Rotchcliff, proprietress of a barnstorming troupe playing "bush" towns, was arrested in a small town a few miles from here last week, charged with passing worthless checks, one of which went for the rent of the town hall and the other to a hotel. Mrs. Rotchcliff is in jail here and her six-year-old daughter is in the detention home.—Bertram Chapman, "villain" of the Hollingsworth company, now playing at the Unique, accidentally stabbed himself in the leg during the play this week.—WARNER.

**Salinas City**—It is learned that important alterations have been made in the plans for the new theater about to be erected on the property of Mrs. George White on Main street. The seating capacity is also to be increased, and according to the plans as rearranged, the house will accommodate 475 persons instead of 410, as was designated by the old plans.

**Red Bluff (Tehama Co.)**—Manager Bidwell of the opera house has announced that the theater season will open here on September 24, when the musical comedy "A Knight for a Day" is to be put on. Also a play will be put on September 30 and one October 4. This marks a good beginning for the new season.

**Los Gatos**—H. M. Johnson of Los Angeles has leased the Kyle block here, and will convert it into a moving picture theater.

**Stockton**—Mr. Stebbins of San Jose is planning to open a moving picture theater here.

## COLORADO.

**Denver**—A deal tending to the formation of the greatest vaudeville circuit in the country has been consummated in this city. In its territory, which extends from Chicago to the Pacific coast and back, it will embrace more than a hundred theaters. It is a combination of the extensive Sullivan & Considine circuit with several local capitalists, who have arranged to erect new theaters in Cincinnati, Milwaukee, Kansas City, St. Paul and Minneapolis. The houses in the three first-mentioned cities are already well under way. Options were taken on property in St. Joseph, Oklahoma City, Wichita and Lincoln.—Manager Fred Lincoln went to St. Joseph, where he signed contracts for the erection of the house there immediately, to have it ready by the first of the year. Another string of houses will be added between Kansas City and Cincinnati, making the chain complete. This will enable the new combination to tender artists a year's work, which is a great help in securing the very best the vaudeville market affords. Besides the Denver capitalists there are several very strong men financially in Kansas City who have subscribed heavily to the stock.

## FLORIDA.

**Jacksonville**—The carnival plans of the Jacksonville military are now maturing rapidly, and with the return to the city on Tuesday of Major Cromwell Gibbons, chairman of the executive committee, who has been in Boston the past several weeks on business in connection with the fall event, some interesting announcement will likely be made as to the caliber of the entertainment to be provided for the occasion, from a side-show standpoint.—H. W. Hancock and Frank G. Campbell have purchased the Phoenix theater here, and will make extensive improvements.

## GEORGIA.

**Columbus**—The improvements that have been made at the Grand theater during the past week are designed to give the theater-going public the greatest amount of comfort while witnessing the performances. The seating capacity has been increased about a third and now the new Grand can accommodate approximately three hundred people. The services of Mr. Johnnie Coffield, one of the most expert motion picture men in the south, a native and citizen of Columbus, but who has been on the road for several months, have been secured by the Grand, which assures its patrons the best results from the films.

**Athens**—The new Lyric theater in this city is an example of beautiful architecture, which would be an ornament to the streets of a city of much greater size than the Classic City. Since it has been finished there have been many compliments paid the handsome appearance of the outside, which reminds one of the metropolitan picture shows, and the harmonious arrangement and finish of

the inside. The work of designing the Lyric was done by Mr. W. R. Gunn, one of the prominent architects of Atlanta.

**Valdosta**—Messrs. Jeter & Pinkston are contemplating the opening of a new moving picture theater here.

## INDIANA.

**Evansville**—Henry Woodruff appeared here September 4 in "The Prince of Tonight" before a large and appreciative audience at the Wells-Bijou, which is managed by Charles Sweeton. The remaining nights of the week were taken by the "Shadowed by Three" company. Popular prices attracted big houses.—Oak Summit park continues to do satisfactory business with vaudeville attractions.—Manager Ferd Wastjer of the Grand theater was well pleased with its opening at that house September 5. Acts will be played from the Orpheum vaudeville circuit.—OBERDORFER.

**LaFayette**—With the return of the Purdue University students, business is bound to increase at the local theaters. Over 1,200 are expected to be enrolled by the last of next week. They have proved excellent patrons in other years.

managed this season by Messrs. Prickett and Thelin, land-office business was done last week. The bill comprised: Farely Prescott Trio, Gary Owen Co., Harry Alder, Hoyte & McDonald, Bonner & Meek and Eclipse Quartette, and 4,000 feet of moving pictures.—Managers Prickett and Thelin also have the Temple theater, which is doing immense business. Miss Mina Stratley, soprano, made an emphatic hit with her solos, and Lloyd Reid proved a popular entertainer with his German comedy. The pictures are changed every day.—Manager Charles Smith of the Lyric reports gratifying box-office receipts for last week, his bill featuring Bennett, the hand-cuff king, James H. James, the Hession Sisters and moving pictures.—Excellent business has prevailed at the Globe theater, where J. Sullivan is giving his patrons the "glad hand."—Lyman Curtis, formerly with the Gormally Brothers' Comedy company as violinist, is rejoicing over the advent of twin girls in his home.—BARTLETT.

**Freeport**—Fred Flem has retired from the company that owned and managed the Bijou theater and his interests have

**Cripple Creek**—Jack Ford and David Bragunier have purchased the Ideal moving picture theater on Bennet avenue, and have taken possession.

**Fairview City**—A. C. Albright has leased the Simmons nickelodeon here, and is now in charge.

**Pekin**—Mr. McClelland is making arrangements to reopen the Dreamland moving picture theater here.

## IOWA.

**Davenport**—Work was started today on general repairs and improvements of the Elite theater under the direction of Manager Harry A. Sodini. The management states that the theater will open with Klaw & Erlanger attractions the second week in September. The attractions will be high class and medium, as usual, and will include many very fine pieces. The alterations in the lobby consist of the tearing out of the present box office which is placed on the right side near the foyer entrance, where the former office of the manager used to be. The interior will be brightened up. Mr. Sodini's contract with Klaw & Erlanger calls for a complete remodeling of the house next season. A new balcony to conform to a more modern style of theater architecture will be put in and the house will be entirely redecorated and refurnished. The stage is plenty large enough now.

**Belmond**—The Lyric moving picture theater, owned by Mr. Stepleton, was damaged by fire.

**Albia**—Messrs. Herman & Priesman of Red Oak, Ia., are making arrangements to erect a vaudeville and moving picture theater here.—The Comert Amusement company is making arrangements to open a new moving picture theater here.

**Ainsworth**—A. Stapleton has opened a new moving picture theater here.

**Boise**—J. Herman Kalser has purchased the Boise theater, corner of Seventh and Main streets, and has taken possession.

## KANSAS.

**Ottawa**—J. A. Miller has purchased the interest of A. E. Carpenter in the Airdome theater.

## MARYLAND.

**Baltimore**—The Entaw Amusement company, James Madison, president, has taken over the management of Blaney's theater and will change it from drama to vaudeville and moving pictures.—The Paradise Amusement company will erect a moving picture theater in the near future.

## MASSACHUSETTS.

**New Bedford**—Joseph J. Roberts of Worcester has been awarded the contract for the erection of a moving picture theater here for Mrs. Cordelia Vlen.

**Worcester**—Mrs. Cordelia Viens, who formerly owned the Windsor hotel at the corner of Front and Trumbull streets in this city and who has been in the hotel business in New Bedford for the last few years, is building a moving picture theater in the latter city. Plans for a building to cost about \$35,000 were made by Worcester architects and a Worcester contractor, Joseph J. Roberts, has set a gang of men to work on the excavation. Joseph Morin of Branch street is foreman for the excavation work.

## MICHIGAN.

**Detroit**—The newly reconstructed Whitney theater, which hereafter will be known as the Garrick, was opened to the public September 6 and the house proved a revelation to the public. A wonderful transformation has been made from the old Whitney. The color scheme is rich, although in no wise gaudy. There is a restful elegance about the whole thing that appeals most strongly. Green and old ivory are the most predominating shades, although there is a hint now and then of old gold. The drop curtain is a rich affair of green plush, with an old English G worked in the center. The hangings and the tapestries are full of green, while the Sugola wainscoting gives the effect of marble. It is the ventilating system in which the owners of the theater and the contractors take justifiable pride. E. D. Stair has given this matter a good deal of thought and has spared no pains to give the theater a ventilating system that is an innovation in Detroit. In the lobby and foyer the decorations are along classic lines, the most striking feature being an exact reproduction of the inner frieze of the Parthenon. This sort of mural decoration is distinctly an innovation in an American theater. Nothing like it has ever been seen in any theater in the country and the wisdom of the plan is apparent. Baxter & O'Dell are the architects and they have every reason to be proud of their work. W. H. Hoffman & Co., of Pittsburg, is the contracting firm. The seats were installed by the American Seating company of Chicago and Grand Rapids. The Garrick will present all the Shubert attractions in Detroit. Richard H. Lawrence will be the acting manager of the Garrick. Mr. Lawrence has been connected with the staff of the Lyceum theater, this city, for the last five years, and he has made a host of friends, both in the profession and out of it. His appointment is one that meets with universal favor.—John Fitzpatrick, who was "literary adviser" for the Temple theater a few years ago, is now manager of the New York Hippodrome and one of the peculiar duties that fell to his lot the other day was to pilot 60 Maoris, men and women, from the Rotunan district of New Zealand, around New York

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—Vaudeville features were introduced at the Tippecanoe county fair, which closed last week. Some high-class acts were engaged by the fair promoters.—Manager David Maurice, of the Family theater, made a ten-strike with his patrons this week by having an augmented orchestra furnish special music at every performance. Relfer's orchestra of ten pieces rendered a fine program, prior to the show, during the vaudeville acts and while the motion pictures were being run.—Miss Joslin, who has succeeded Miss Ethel Young as illustrated song artist at the Family theater, has scored a big hit, her sweet voice making a favorable impression. Miss Joslin comes of a family that has natural talent for the stage. Three sisters have appeared in public in songs and dances and have made good.—Miss Ethel Young, who has a remarkably low voice for a woman and who was featured at the Family last season, expects to spend the winter in Chicago.—H. A. VANCE.

**Decatur**—C. B. Schmuck has sold his moving picture theater here to W. P. Biggs, who has already taken possession.

**Auburn**—C. B. Schmuck is arranging to open a new moving picture theater here.

## ILLINOIS.

**Elgin**—"The Girl From the U. S. A." played to fine business here August 28.—Some excellent attractions are underlined.—At the Star theater, which is

been purchased by C. J. Cassett of Beloit, Wis., a show man with several years' experience. Manager Molchoir retains his interests in the Bijou. The house has been handsomely redecorated and now presents a very attractive appearance.

**Monmouth**—Manager Webster of the Pattee opera house announces that the popular theater will open September 10 with "Meadow Brook Farm," while the first big attraction will be "The Blue Mouse," September 23.

**Moline**—Announcement has been made by H. A. Sodini, who recently leased the Elite theater, that D. L. Hughes, manager of the Grand opera house in Davenport, would act as agent in booking Klaw and Erlanger and productions put out by Frohman.

**Urbana**—It is said upon good authority that the Swanson Moving Picture company will open a new theater here.

**Kewanee**—The Princess theater, in the Merritt building, has been opened under new management, Ed. Funk having taken hold of the house. Manager Funk has been in Chicago for several days securing pictures and talent for the theater.

**Danville**—Giff Goben has sold the Varsity nickel theater here to Messrs. Metz and Mehafey, who have already taken possession.

**Alton**—W. M. Sauvage has opened a new moving picture theater here.



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two large "rubberneck" automobiles. The Maoris will be used in the spectacle "Inside the Earth," which will be one of the three sections of the new Hippodrome show.

**Lansing**—The Bijou, D. J. Robson, manager, which has been closed for the past two months, presented a beautiful appearance when opened September 6 or the regular opening of the fall season. The interior has been redecorated and everything has been done for the convenience of the many patrons.—The normal opening of Baird's theater, Fred Williams, manager, takes place September 11, with "The Top of the World" as the opening attraction.—**KOSITCHEK**. Plainwell—With the opening of the Adams theater later in the month. Plainwell will again be in the amusement field after having been without a playhouse, except a vaudeville, for three years. F. C. Adams is proprietor of the new enterprise and will have a most attractive place, seating, 500, including the balcony. The decorations will be in white, gold and oak. A complete equipment of scenery is now under construction. Besides theatrical attractions which are already being booked, dancing parties will be given, a series of fortnightly affairs opening October 22.

**Muskegon**—Roy Cummings has sold the Amuse Vaudeville to Carl Ray.

**Owosso**—H. C. Morton of the Morton-Maxwell Stock company, which is appearing at the Owosso theater, has leased the theater for the season of 1909-1910. The stock company expects to remain here all winter, and when some other company is not putting on an attraction here, will fill in.

**Paw Paw**—Miss Kate Conley has sold the Idle Hour theater here to R. O. Thayer, who has taken possession.

**Manistee**—John Sharp has purchased the old Bijou theater and has completely remodeled it and it will soon be opened for business.

**Calumet**—C. S. Sullivan will engage in the moving picture theater business in the Ryan building.

### MINNESOTA.

**International Falls**—A. H. Greiser is making arrangements to engage in the moving picture theater business.

**New Ulm**—A. B. Hanson, of this city, will engage in the moving picture theater business in the near future.

### MISSOURI.

**St. Louis**—Mary Quive, sister of Grace Van Studdford, who takes the leading and only feminine role in "The Climax," which opened Monday at the Broad Street theater, has been heard in Cincinnati and St. Louis, and has been pronounced as good as her popular sister. She is a newcomer to the stage, and her connection with "The Climax" has been a stage secret until recently. She is very beautiful, and sings as well as she acts.

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**Springfield**—Horace Thomas has sold the Rex moving picture theater at 306 South street to Messrs. McRoberts & Jackson, who have taken possession.

**Carthage**—I. M. Finch, of Newton, Ia., will open a moving picture theater in this city at an early date.

**St. Joseph**—J. F. Bilz is making arrangements to open a new moving picture theater here.

### MONTANA.

**Missoula**—R. C. Penny, of Butte, has purchased the Bijou moving picture theater here and is making extensive improvements and additions.

### NEW YORK.

**New York**—The Louis L. Coleman company has been incorporated for the purpose of conducting theaters and amusements. The incorporators are Walter Coleman, 4 East Twenty-eighth street; Wm. Norris, 340 West Fifty-seventh street, and Nathan Burkan, 25 East Ninety-ninth street, all of New York.

**Yonkers**—John J. Clancy and company have leased the Orpheum theater of this city for Jesse Lasky and Henry B. Harris.

### NEW JERSEY.

**Newark**—Work has been inaugurated on the new theater to be erected in this city by F. F. Proctor. It is to be located on Market street, west of Halsey street, near the financial and shopping sections of Newark. The structure will cost more than \$700,000, exclusive of equipment and furnishings. The razing of buildings on the site was finished several months ago. The foundation work will be started next week, and it is expected that the structural steel will be in place before November 1. The theater, according to Mr. Proctor's plans, will be the handsomest on the Keith & Proctor circuit. It will have a large auditorium, seating more than 2,000 persons, and will also contain a scenic studio, offices, and a large number of dressing rooms. Atop the structure will be Newark's first roof garden, with a miniature lake, around which will be room for an auditorium and a stage.

**Newton (Sussex County)**—A theater will be erected at Netcong, just across

from Sussex county line, by Mayor A. J. Drake. The building will be 60x120, with rooms for the post office and a drug store. This will occupy the only remaining lot on the block destroyed by fire a few years ago.

### NEW HAMPSHIRE.

**Plymouth**—B. A. Crittenden and Walter Brown have leased the Gem theater and took possession.

### NEBRASKA.

**Omaha**—The first steel has been installed on the new Brandeis theater and all other work is being pushed. Considerable delay has been experienced in doing the excavation, but this is now out of the way and the contractors are throwing up the superstructure as fast as possible.—The Orpheum theater, at its opening the last week in August proved an enjoyable event. Manager Byrne and staff gave the public a cordial greeting. The new Orpheum concern orchestra of fifteen musicians rendered a special program. High class vaudeville acts will be played at the Orpheum.

**Shelby**—Jack Rathbun has opened a new picture theater here.

### NORTH DAKOTA.

**Grand Forks**—A. H. Melville has started the work of remodeling and repainting the Concrete opera house.

### OKLAHOMA.

**Tulsa**—The Grand theater will open on September 25 with "The Alaskan." The owners of the theater have secured the services of Oscar Nix as manager for the coming season. Mr. Nix was recently connected with the Overholser Opera House of Oklahoma City. The theater is being repaired and repainted throughout.—The Bijou theater opened September 6, playing vaudeville acts from the Sullivan-Considine circuit. Manager George Veeder has made extensive repairs and improvements during the summer and it promises to be a popular playhouse for the coming season.—The Coliseum has been playing to record breaking houses for the past three weeks, with "The Matinee Girl" company as the attraction. Manager Nix has been well pleased with the attendance.—Ora M. Newman, manager of the Vaudeville and moving pic-

tures theater, is playing to large business.—Managers O. R. Covey, of the Crystal; W. McNurney, of the Princess, and J. O. Bisson, of the Idle Hour theaters, report excellent summer business with their moving picture shows. They also feature illustrated songs. Manager Stevens, of the Lyric theater, has made some noticeable improvements on his house during the past fortnight and it is now one of the most attractive in the city. An entire new front has been built. The house has reopened with moving pictures and illustrated songs.—**WRIGHT.**

### OREGON.

**Portland**—Mayor Simon has approved an order from the office of the Building Inspector, giving the management of the Heilig theater the right to make repairs sufficient to place the house in fit condition for use. The showshop was closed by the Lane regime on account of its condition, but will be fitted up at once.

### OHIO.

**Cincinnati**—Mrs. B. Verkamp is contemplating the erection of a moving picture theater at East Walnut Hills.—Ohio is to lose one of its greatest musicians in the near future as Herman Bellstedt of Cincinnati, leader of Bellstedt's band of that city, and well known in Hamilton, where he has many friends in musical circles, will in the near future remove his home to Denver where he has received the appointment of musical director.

**Cleveland**—Martin J. Dixon, lessee and manager of the Third Avenue theater, New York, for many years has taken over the Coliseum garden and has installed a dramatic stock company. The plays of Walter Melville, the English dramatist, will be introduced. "Her Second Time on Earth," "A Girl's Crossroads," "The Soldier's Wedding," "The Female Swindler," "The Mysteries of London," "A Disgrace to her Sex," "In a Woman's Grip," and others will be produced. The season opened on Labor Day with a special matinee.—Vaughan Glaser and his company continue "St. Elmo" at Keith's Prospect. The decision to repeat this play was reached after the enormous demand for seats indicated that business would continue big for another week and after numerous requests were received for an immediate repetition. During the past week the play has evolved much in betterment and as finally altered for presentation this week the play has probably reached a state of permanency at which it will remain for some time. The cast remains as last week. Willard Holcomb, who dramatized "St. Elmo," will be in Cleveland to confer with Mr. Glaser on the advisability of starting more road companies in "St. Elmo."—The receipts during the Vaughan Glaser engagement in "St. Elmo" exceeded \$7,500, breaking all Glaser records.—**FRYE.**

**Columbus**—Joseph M. Gates presented S. Miller Kent at the Southern theater Monday and Tuesday evenings, September 6 and 7, in a new comedy drama called "A Dry Town," by F. E. Drumm, a Columbus, Ohio, newspaper man. The theme is undoubtedly absorbing—it is the question of prohibition. The scene is laid at Washington, C. H., and the characters of the lawyer, the district attorney, the judge, the Irish constable, the druggist, the "boot-legger" and the "milkman" are all in evidence.—Vaughan Glaser recently incorporated with a lumber company with several Columbus capitalists. Stocks and bonds used will amount to over \$1,000,000. The property is situated in Arkansas. It is stated that both bonds and stock will be underwritten by the bonding department of the Bank of England.

**Hamilton**—The German Theater Association of Cincinnati has decided to accept the suggestion of Manager Otto Ernst Schmid to raise a guarantee fund of \$3,000 for five years, to insure the maintenance of the German theater. At the last meeting of the association it was reported that the receipts for the past year were \$25,986.48 and the expenditures \$29,487.67, leaving a deficit of \$3,519.19.

**Canton**—The Orpheum opened Aug. 30. The house has been dark for the summer and it was the intention not to open until Sept. 6, but the new manager has decided to take the shutters down a week earlier. Fred Hilton, general manager of the Sun-Murray syndicate, will have charge of the Canton house this season. He has formerly made Springfield, Ohio, his central point but will this year travel out of Canton and manage the house here. C. D. Hamilton, who was manager last season, has been transferred to Zanesville. He will have the Orpheum there.

(Continued on page 22.)

**Netherland Hotel** 2124-26 Michigan Blvd., Chicago, Ill.  
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## DON'T BE A NUNK!

We are not going to try to explain to you what a "nunk" is, merely to call your attention to the fact that some Duping Exchange men think the Exhibitor is a "Nunk" and play him for a "nunk" and palm off shucks for corn.

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## YOU SEE IT ON THE SCREEN IT'S THERE!

Those artistic creations of the famous CONTINENTAL WARWICK, RALEIGH & ROBERTS, no house or firm have done more to put Motography on its high pedestal than these makers in the famous Parisian City, and ECLAIR, the Supreme masters of technique and detail, thoughts that are massive, depicted with a finesse that would bring joy to the old style photographer's heart. No pictures have ever been projected to equal the new subjects we have from the house of ECLAIR.

NO mind can conceive as the eye must see the "Film de Art" produced in the land of the Kaiser—DUSKES, MEESTER, GERMANIA, DE LION, DEUTSCHE BIOSCOPE.

## YOU SEE IT ON THE SCREEN IT'S THERE!

STELLA, HISPANO, DRANKOFF, all absorbing the ideas of famous authors, delving into history to send to America the best that can be produced in Motion Photography.

The English wit—the highest dramatic ideals are coming in on every steamer from PAUL, WARWICK, WILLIAMSON, BUTCHER & SONS, HEPWORTH, WELT, CLARENDON, KINEMATOGRAPH, WRENCH, CRICKS & MARTIN, WALTERDAW, ANGLO-AMERICAN, EMPIRE in England.

We might call your attention to the fact that from the house of CLARENDON we recently released the greatest scream in the comedy line ever thrown upon a screen—"JUGGINS' MOTOR SKATES." The public go wild about it. IF YOU SEE IT ON THE SCREEN IT'S THERE.

**NOW THEN** we hold exclusive contracts and are the Sole Agents for all the above manufacturers, and we are about to release the

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THE "DUPER" is akin to the fiend at the wake: when the mourners doze he steals the pennies off of the dead man's eyes.

**We are going to put the "Duper" and his "Junk Shop" out of business.**

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our exchanges will not be opened in the same territory, nor will they in any way interfere with the legitimate exchanges who are now handling the International goods. **BUT WILL BE ESTABLISHED** to protect the Exhibitors against the wild cat dupers who have sprung up all over the country and are cheating the exhibitors. Due notice of the simultaneous opening of the new exchanges will be given on this page.

---

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### "THE CATTLE THIEF"

#### LIVE NEWS TOPICS OF THE WEEK.

(Continued from page 19.)

**New Waterford**—It is reported that the moving picture theater has changed hands and will shortly reopen under new management.

**Walnut Hills**—Charles Marqua has secured a permit for the erection of a moving picture theater on Gilbert avenue.

**Ashtabula**—The Lyceum theater now presents a most attractive appearance since it has been remodeled by the manager, E. M. Vine.

**Findlay**—Carl Smith, manager of the Gillette theater here, announces that the Payson Stock company has been booked for the entire season and they will open the house this month. The Payson company has just closed a highly successful season in the west.

**Canton**—A. E. Mann, the well known Forest, Ohio, music store proprietor, has leased the Gem Family theater in this city for one year from the owner, H. A. Ross. The latter leases the theater so as to have more time to devote to his home, his wife at present being ill. Mr. Ross expects to keep his residence in this city and engage in day work. Mr. Mann, the new manager of the theater, is an experienced man in business and promises an excellent line of attractions.

**Bellaire**—The Olympic theater has opened under the management of J. W. Neal and company. Vaudeville acts are featured.

**Spencer**—H. T. Blair has sold his interest in the Unique theater to his partner, Mr. Telrney.

#### ONTARIO.

**Hamilton**—It is practically assured that the Savoy theater, which was recently destroyed by fire, the loss being estimated at \$60,000, will be rebuilt.

#### PENNSYLVANIA.

**Philadelphia**—R. E. McFarland, so well known in Philadelphia as former manager of the Lyric and Adelphi theaters and last season manager of the Liberty theater, has gone to New York and will remain there the entire season. Mr. McFarland, who has been engaged by Henry Savage, will assist Mr. Savage in getting his many new attractions ready for their New York openings. Mr. McFarland retains his interest in the Liberty theater, Philadelphia, with J. Fred Zimmerman and while in New York will be on the lookout for special novelties for the Liberty theater, Philadelphia.—The Horace B. Deal company is estimating on plans for a moving picture theater to be located at the corner of Aspen street and Haverford avenue.—Plans have been completed by E. Allen Wilson, architect, for an amusement hall, 35 feet by 135 feet, to seat 600 persons, which is to be built at Fifty-first and Haverford avenue for Humphries & Galbreath. The Horace B. Deal company, Frank T. Maguire, C. W. Rogers, Lynch Bris, and Ferguson & McDowell are estimating on the plans.—The Franklin Amusement company will build a two-story moving picture theater at 1209 North Fifty-second street.

**Frankford**—"Old Home Week" will be held here Sept. 13-16, according to announcements by Secretary C. E. Johnson.

**Altoona**—Charles S. Calderwood, better known to the theatrical world as Charles S. Calder, has gone to Chicago, Ill., to join Martin & Emery's Parsifal company for the season of 1909.—Work on remodeling Kleih's Bijou Dream theater to make it conform with the requirements of the laws enacted by the last states legislature, has been completed. The house is now beautiful in all its appointments.

**Connellsville**—A movement has been started to form an association of the theatrical managers of New York, New Jersey and Pennsylvania. The following committee was appointed to promote the enterprise: O. S. Hathaway, Middletown, N. Y.; M. M. Mose, Trenton, N. J.; J. C. Mishler, Altoona, Pa.; Fred Robbins, Connellsville, Pa., and A. C. Yecker, Lancaster, Pa.

**Ellwood City**—Rapid progress is now being made on the construction of the new electric theater building on Lawrence avenue. When completed this new

THE ROLICKING COMEDienne  
**HILDA THOMAS**  
AND THE QUAIN COMEDIAN  
**MR. LOU HALL** IN THE "SUBSTITUTE"  
Address care of Show World MEETING WITH GREAT SUCCESS

WHEN IN DOUBT ASK  
**ETHEL MAY**  
"THE MYSTERY GIRL"

building will be one of the most attractive to be found anywhere in Ellwood.

**Hanover**—Milton Shaffer, proprietor of the Center square nickel theater, has nearly completed remodeling and rearranging the seating capacity, preparatory to reopening his play house in the near future.

**Scranton**—Archibald will have another nickelodian. A. J. Cawley has a corps of carpenters at work on his building, on Main street, where only the finest motion pictures will be shown.

**Corry**—The Amusement Palace, which closed its doors recently, was sold out by the constable August 17, at the suit of the National Bank of Corry. The machine, seats and front were "knocked down" to Tom Cooper, manager of the Union City opera house. The balance was sold to scattered purchasers. Corry now has but one picture house, the Continous. The Library theater is playing vaudeville and pictures but will close when the regular season opens, playing nothing but legitimate attractions.—BERLINER.

#### SOUTH CAROLINA.

**Charleston**—Plans are being made by the business men to have a musical festival in the fall. Chairman Walter Pringle has appointed a committee to solicit contributions for the project.

#### SOUTH DAKOTA.

**Norfolk**—The coming season will be the best Norfolk has even known for high class quality. Maurice W. Jencks, manager of the Grand theater in Sioux City, as well as theaters at Sioux Falls, Mitchell and Yankton, and booking agent for the Norfolk Auditorium, has completed the bookings for his Norfolk house.

**Watertown**—Manager Nerhaugen has made a number of improvements at his Idle Hour theater.

**Sioux Falls**—Fred Becher has purchased the interest of Maurice Jenks in the New theater here.

**Britton**—F. W. Atkin is arranging to remodel the Odd Fellows building in this city into a moving picture theater.

**Lexington**—The premium lists of the Lexington County Fair Association have just been issued and are being distributed throughout the county. The fair will be held this year on October 26, 27 and 28. Mr. Samuel B. George, secretary of the association, is untiring in his efforts to make the coming fair the best ever held. Many new features will be added this year, besides the best line of attractions have been booked for the event.

#### TENNESSEE.

**South Pittsburg**—One of the handsomest theaters of any place its size in the United States will soon be opened here. G. W. Boulden, an expert decorator from Chattanooga, who fitted the South Pittsburg house with scenery, says the new house is a crackerjack. Its cost is \$10,000. Through Mayor W. H. Wilson, the money was appropriated for the theater by the corporation of South Pittsburg. The opening will likely be Monday, August 30.

**Winchester**—Chief of Police T. P. McMahon, of Chattanooga, was one of the

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WHOLESALE

CHICAGO, ILLINOIS

Lake, has been switched up into Idaho and given charge of two Orpheum houses in nearby towns.

**Graham**—A moving picture theater here owned by C. L. Douglas, was destroyed by fire.

**Galveston**—Mrs. E. D. Cavin had a clever little comedy presented at Cathedral Hall as a compliment to Miss Laurette Lewis and Miss Martha Poole. The members of the cast were: Miss Laurette Lewis, Miss Martha Poole, Messrs. Harry Stewart, Ed Kauffman, Charles Jones, Eugene Cavin.

**Beaumont**—Steps have been taken towards making the fair or rice carnival Nov. 10, 11 and 12, one of the biggest events in Southeast Texas. Amusements and side-show attractions will be features.—The People's Theater company has been organized with \$10,000 capital by W. D. Gordon, D. A. Bailey, Ed Cherry and others. A theater will be erected on Bonram street.

**San Antonio**—Friday, Nov. 22, has been fixed as the date for the "old timers' round up" at the San Antonio International Fair and United States Senator Joseph W. Bailey will probably make an address at that time. Will A. Morris of this city is acting as chairman of the committee on arrangements.

**Groveton**—Fire destroyed the moving picture theater owned by Cook & Montooth a few days ago.

**Salt Lake City**—Mrs. Ida M. Godman has taken the management of the Tourine European hotel in the Colonial theater building, formerly managed by E. L. Wille.—Charles W. York, manager of the Bungalow the past season, has been promoted to the management of the Spokane theater, and has left for his new sphere of activity. Tony Cavallo, his successor, has been assistant treasurer of the Colonial for a year, and is well qualified to assume the responsibilities of his new position. At the Colonial Ben Ketchum, from the Grand at Seattle, has succeeded Fred Langtree as treasurer, the latter having gone into the automobile business in this city.

**Ogden**—A building permit has been granted the D. H. Peery estate for the reconstruction of the Utahna theater and the work on the building is progressing at a rapid rate.

#### VIRGINIA.

**Lynchburg**—Gaskill's trained wild animal show and the dog-eating natives of the Philippines will be features of the Midway at the Interstate fair to be held here Sept. 28, 29, 30 and Oct. 1. Free stunts will be given by the Kemp sisters, wild west show performers, balloon races by the Herrguth brothers, Scott and Davis, high diving dogs, dancing on the slack wire with Japanese fireworks as an afternoon side feature.

**Roanoke**—The Jefferson company has awarded a contract for the erection of a \$30,000 vaudeville theater here to J. C. Nesbit & Co.

**Danville**—The Gaiety, with vaudeville and moving pictures, continues to do capacity business. It has the only picture show in town and this city furnishes a nice opening for some experienced picture showman.—BARNES.

#### WASHINGTON.

**Spokane**—The Auditorium theater was formally opened August 27-28 with "A Gentleman from Mississippi" to good business, followed by "A Knight for a Day," August 29-31, which pleased fair houses. "The Girl Question" played September 5 and 6 and "Polly of the Circus" will play September 12-16.—"The Time, the Place and the Girl" opened the season at the Spokane August 29 to September 4 to good houses. Commencing September 6, the San Francisco Opera company opened a three weeks' engagement.—Miss Jessie Shirley and company are headliners at the Orpheum theater in her original one-act playlet, "The First Woman Governor," which is meeting with great success. The sketch opened in Butte August 21. They will play in Seattle next week. Other good ones on the bill are Edna Aug, Davey-Poney Moore, Big City Quartet, Les Myosotis, The Walthour Trio, Henry Clive.—The Misses Eleanor and Blanche Swenson, Spokane girls, better known in vaudeville as the Gordon Sisters, had

judges at the "baby show" held at the Franklin county fair here last week.

**Monteagle**—Strickland W. Gillilan, a magazine, newspaper and platform humorist, poet and philosopher, made a decided hit at the Chautauqua here with his humorous and pathetic lecture.

#### TENNESSEE.

**Nashville**—The Wells' Bijou theater will open its fall and winter season on Monday night, Sept. 13. "The Candy Kid" will be the opening bill. It will continue Sept. 13, 14 and 15. Following this will be other shows of equal interest and entertaining features. The policy of Mr. Wells during the coming season will be to give the local house two new companies each week, instead of one, as during a greater portion of the past season. The house will continue under the efficient management of Fred Martin, whose personality as well as whose business ability, has made many friends for the theater. Only one change is announced in the house staff, and this is on account of the voluntary resignation of Paul Dobson, as assistant treasurer, who is now with the Knoxville Railway & Light company's lighting department. Mr. Dobson will be succeeded by Lee Collett, a well known and popular young man.

**Kingston**—The premium list for the Fourth annual fair of Roane county, which will be held Sept. 14, 15, 16 and 17, at Kingston, is now being sent out.

**Lawrenceburg**—Work is progressing rapidly on the Gibbs & Belew building recently destroyed by fire. The lower floor will be the same as the old one, but the upper, or second story, will be thrown into one and fitted up for a theater. The walls will be raised about four feet, the additional height to be applied above. This will make the hall about fourteen feet in the clear and give plenty of room for the stage. There will be front and rear exits. The floor space will be 40x70 feet in size, making as roomy a theater as can be found in almost any town the size of Lawrenceburg.

#### TEXAS.

**Houston**—Work on Houston's two new theaters is progressing satisfactorily and the contractors in charge of both houses say that they will be ready for the opening of the season. President Hoblitzell of the Interstate Amusement company, who controls the new Majestic theater, was assured on Saturday that the new building would be ready by the 1st of October. O. W. Mitchell, one of the leading decorators of theaters in America contends that the Houston Majestic will be the most complete in appointment and the finest from an artistic sense of any that he has ever seen.—Over at the Prince theater, which, in the vernacular of the stage, is the "legitimate" house, the Majestic being the vaudeville theater, the decorating is being carefully and artistically carried out. The Prince theater is also a brand new house, being constructed only last year.

**El Paso**—Will Winch, former manager of the Orpheum theater in this city, last season in charge of the theater in Salt



# We Told You So! IN DEAR OLD "Tennessee"

"He who hesitates is lost," is an old but true adage. So don't delay, write today, orch. any key you want. ANYBODY WHO HAS A VOICE CAN SING THIS SONG. It's a song on the Eddie Leonard style, only not so difficult. There is something to the melody that gets your audience a-going right off the reel.

This song is beautifully illustrated with seventeen "dandy slides," and can only be had by writing to Genre Transparency Co., 88 No. Clark St., Chicago, Ill. Get your film service man or the song slide exchange to get you a set. Get wise! Be one of the first to sing a real, natural song hit.

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We have any kind of a song you want. (WHEN WRITING PLEASE MENTION THE SHOW WORLD.)



S now a cyclone hit, in fact it is tremendous. The biggest and quickest song hit on record. The best singers in vaudeville, musical comedy, drama, quartettes, and a bunch of musical acts, are featuring with instantaneous success this over-night hit. Get busy, singers, of every description and get this "live one."

a miraculous escape from serious injury while in company with an automobile party in San Francisco. As a result of the accident, Miss Eleanor Gordon is suffering from a badly sprained ankle. The machine was wrecked.—The new staff at the Spokane theater comprises Manager Charles W. York, Zoe Shoops, treasurer; Frank Newman, assistant treasurer; Harry E. Drake, superintendent, and Al Thurston, musical director.—The season at Natatorium park is nearly at an end, but as long as the weather will permit Bowen's American band will continue to give concerts both afternoon and evening. Miss Mavis, soprano, and Tom Hennessy, the daring cyclist, who rides down the chute into the tank, are the free attractions.—George D. McQuarrie and Miss Laura Adams, late of the Jessie Shirley Stock company, have gone to Vancouver, B. C., to join the Sanford Stock company.—Spokane lodge, No. 47, T. M. A. held its night annual picnic at Liberty Lake. Two special trains of two cars each were required to carry the members and their friends. Feasting and dancing were features of the program and all seemed to enjoy the outing.—SMITH.—Miss Olive Grant McFee, a young Spokane girl, has decided to enter the ranks of the vaudevillians. Miss McFee is well known in Spokane and has appeared in various entertainments given by Scottish societies and lodges.

**Seattle**—Columbia, the beautiful Labrador Eskimo girl born at the Chicago exposition in 1893 and christened by Mrs. Potter Palmer, president of the board of lady managers of the Columbian exposition, was declared elected queen of the pay streak at the Alaska-Yukon-Pacific exposition recently when the ballots of a popular vote were counted.

**Coeur d'Alene**—The Masonic order let the contract for the foundation and brick work of the new block to H. M. Davey of this city. The contract price was \$3,500.

**Walla Walla**—James A. McLean has been awarded the contract to construct the new bandstand in the city park for \$1,250.

**Goldendale**—The Lick's Moving Picture company's establishment was damaged by fire.

**Rockford**—Nels Olson is making arrangements to open a new moving picture theater here.

## WEST VIRGINIA.

**Wheeling**—William Gilman reopened the Aldrome here on August 30 with John W. Vogel's minstrels. During the dark period of the Aldrome, Mr. Gilman has been managing the Aldrome at East Liverpool, O., where the Taylor Stock company broke all records in drawing big houses.

**Harrisville**—H. E. McGregor is remodeling his big warehouse and is transforming the second story into an opera house.

**Bridgeport**—Thomas Holden has leased a building and will establish a modern moving picture theater with all the latest improvements.

## WISCONSIN.

**Milwaukee**—Emi Marx, artistic director of the German theater in Milwaukee and Chicago, has arrived in New York after spending four months in Germany, where he obtained thirty novelties for production. The Milwaukee season will open September 19 with Der Traum ein Leben, by Griparzer, and the Chicago season the same night with Rosen, a cycle of one-act plays by Sudermann.

New talent engaged includes Fri. Rupricht, native of the Hof theater in Oldenburg, and Steeve, character actor of the Hoftheater in Cassel. Herr Marx visited Berlin, Vienna and Dresden.—J. Erich Schmall has returned from

Europe, and will be heard in Carnegie hall in New York in the spring.—James Bruckner and wife of the Irving Place theater will join the Milwaukee German Theater company.—Harry MacFayden, who is stage manager with "The Blue Mouse," which opened the Alhambra theater Sunday night, is an old Milwaukee boy, the son of Archibald MacFayden, the veteran doorkeeper of the Chamber of Commerce, who has been a familiar figure there for the last forty years. Mr. MacFayden, who obtained his first stage experience with local stock companies, has had a varied career on the legitimate stage, at different times being singer, actor, manager, agent and director. He used to sing when a boy in All Saints' and St. Paul's cathedrals and in the Temple B'n'e Jeshurun. He also was a pianist and composer of ability. He made his professional debut with De Wolf Hopper in 1894, and since that time has been associated with Eleanor Robson, Laura Nelson Hall, Charles Dalton, Kelsey and Shannon, and numerous other players. He has been in the employ of the Shuberts for the last two years and was one of their producing stock company in Washington, D. C., last summer. While in Milwaukee with "The Blue Mouse," Mr. MacFayden was the guest of his parents.—John Koenig has secured a permit for the erection of a new moving picture theater to be located at 704 Walnut street, the cost being \$3,500.

**Racine**—Terry & Elmer, the clever pair now on the Western Vaudeville association time, will open on October 1 on the Interstate time, with their new act, "A Fiji Romance." This act carries seven people, and is said to be one of the best ever produced.—Rutledge & Pickering are now playing their second season with the Western Vaudeville association.—PRAMER.

**Eau Claire**—The Unique theater, after being closed for three weeks, has reopened. Miss Mildred Bostwick, formerly organist at St. Patrick's church, a fine soprano singer, is rendering the illustrated songs.—The opera house has opened for the season, the current attraction being the Harvey Stock company. Band concerts were rendered in front of the theater.—The plans for the new vaudeville theater on the north side have been completed. It will be called the Orpheum theater and the proprietors will be called the Orpheum Theater company. The incorporators are Albert Nelson, E. L. Dowling and Walter Bonnell. The paid-up capital stock is \$10,000. The building will be first class in every respect. There will be a seven-piece orchestra, with Miss Della Watson as director.

**Antigo**—The play "The Union Depot for a Day," presented by local talent under the auspices of the Congregational church, was greeted by a packed house.

**Sparta**—Dud Cheney has sold the Unique theater to Joe Melcher, who has taken possession. Mr. Cheney also disposed of his interest in the theater in Tomah to his partner, Gus Bronson. Mr. Cheney has not decided just what he will do in the future, but will probably take a look at the western country with the view of locating.

**Merrill**—Charles Staehle is making arrangements to open a new moving picture theater in the Montgomery building.

**Wausau**—A new motion picture theater was opened in this city September 1. It is located at 305 Third street and under the management of Charles A. Davidson, proprietor of the Majestic.

**Clintonville**—Frank Brook will erect a moving picture theater in this city in the near future.

**Iron River**—P. J. Bestler has rented the opera house here and will conduct moving picture shows.

## SOUTHERN MANAGERS WORK FOR HARMONY

Jake Wells Thinks Harmonious Action Is the Best For All Concerned in the South

ATLANTA, Ga., Sept. 8.—Jake Wells, who recently attended the meeting of the Southern Theatrical Managers' association, says that a movement for united and harmonious action is being promulgated for the south. "This movement will be hostile to no side or set and will be beneficial all around."

"Do you know," Mr. Wells continued, "that Sheetz, manager of the Nashville Vendome theater, has better bookings this year than he has ever had in the history of his theater? He has, and all of us will have the same, although, of course, the theatrical situation is just now one of more or less concern to managers on account of the Shubert-Klaw & Erlanger fight. I am a Shubert sympathizer, but we are so situated that we will book K. & E. attractions this season. It would be impossible to support two first-class, legitimate houses in any southern city no larger than Nashville, for the reason that, no matter how good the patronage might be, there are not enough attractions of the first-class genus to fill them with. I mean one-night stands; of course, a city of 300,000 or thereabouts, could afford to book the high-class shows for week stands, and at that rate there are enough to go around, but 100 really first-class attractions will about cover the road shows of the present season and two theaters would mean one dark most of the time."

"Do not some cities in the south support more high-class theaters than Nashville?" he was asked.

"No; no city where one-night stands are played does that nor can do it. Where there are three or four houses they are like those of Nashville, one first-class, and popular-price, probably a burlesque and a vaudeville, but the 'high brows' are practically limited to one playhouse."

### Comments on Lexington Situation.

Regarding the announcement in papers that the Shuberts had gotten a hold in Lexington, Ky., Mr. Wells said: "Now, I happen to know what the Shuberts really have secured at Lexington is an auditorium, not originally intended for a theater, and located about a mile and a half from the heart of the city. Yet the impression has gone abroad that they are in Lexington. A southern man in the east would know about these things, but as it is there is no help for it, and the newspapers insist on getting hold of the 'news.' The Shuberts in Lexington are in there much as they would be in Nashville should you hear that they had secured the Hippodrome, and would put on an attraction there—can you see that?—in the winter time?"

### His Birmingham Remarks.

Mr. Wells is quoted in his Birmingham interview as follows: "The Hippodrome will be operated as a 10-cent vaudeville theater, for the time being at least, and Ed Lyons will have charge. If this is true, it means that the much-talked-of possibility of the Shuberts using the Hippodrome has passed away. It seems almost certain that the Majestic is not available for the Shuberts, both owing to the fact that vaudeville

is booked for that house this season and owing to the fact that it is too small for great productions to be able to take in enough money to pay expenses. The O'Brien is not available, for it will open on September 6 as a vaudeville theater, controlled by the same people who operated the Airdome this summer and playing the same class of attractions. The Jefferson is Klaw & Erlanger's house. This, therefore, leaves nothing for the Shuberts."

### Says Trust War Unlikely.

In conclusion, Mr. Wells is further quoted:

"I am neither a Shubert nor a Klaw & Erlanger man. I am, primarily, for the association and its interests. I feel, from what I know of the situation on both sides, that neither side wants to precipitate a war in the south, realizing that it would be disastrous to both interests, as the southern city of 150,000 inhabitants will not support two first-class theaters. I believe that the Shuberts realize that fact and what they want is to play their attractions in the first-class theaters along with the other attractions. There is a possibility of the Shuberts and Klaw & Erlanger getting together, for in this day and time, men never get so far apart that they cannot get together again. The south will have much better attractions and bookings this year than ever before, and will enjoy many of the best attractions."

### Manager Sheetz in Print.

W. A. Sheetz, manager of the Vendome theater at Nashville, who attended the meeting of the directors of the Southern Theatrical association at Atlanta recently, is also interviewed on the situation in the south, and he is quoted as follows:

"The southern theaters will be conducted just as they have been for several years without affiliating with either the syndicate or independent interests. However, Klaw & Erlanger will continue to book for the south."

"We are not afraid of the syndicate, but it is to our interest to book with the people who are able to fill our houses. The Southern Theatrical association is made up entirely of first-rate houses, and the Shuberts would find it impossible to give us the class of attractions we must have throughout a season. They might be able to give us at the outside thirty shows, but what would thirty shows in a season be? It would mean a dark house about half the time. Last year was a bad theatrical year, but it was also a bad financial year and a presidential election year. When business is dull you will always find poor houses at the theaters. Last season was as poor in the east and west for the theaters as it was in the south."

### New Vaudeville Theater.

A new 100,000 vaudeville theater is in the course of construction on the corner of Orleans street and North avenue. This playhouse will have a seating capacity of 1,400, and will be opened November 1. Jones, Lenick and Schaeffer are interested in this new house. J. C. Burch will manage same.



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Larkin, John  
La Salle, W. F.  
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Lynch  
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Stillman, Howard  
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Manning, Emily Williams, Mildred  
Martyn, Katherine Zane, Mrs. Edgar

### LETTERS IN NEW YORK OFFICE.

Ardell, Lillian Musical Dough-  
Fifield, Eugene erty's  
Mason, Harry

### Ray Thompson Recovers.

Ray Thompson has recovered sufficiently from the serious injuries he recently experienced in being kicked by a horse to rejoin the Two Bills Show, and, with Joe Bailey, his wonderful high school equine, is again a leading feature of the Wild West Show.

### Actress Buys Land.

NEW YORK, Sept. 8.—Miss Fay Courtenay has recently purchased \$10,000 worth of real estate at Long Beach, L. I., on which to spend her summer vacations.

### New Act Opens.

MILWAUKEE, Wis., Sept. 6.—A new vaudeville act opened here this week at the Crystal, called "Politics and Petticoats." It is written by Oliver White and has been booked by Walter Keefe. The cast includes Winifred Black, Oliver Labadie and Augustus Neville. It proved a hit.

### MILWAUKEE IS ACTIVE IN NEW THEATRICALS.

Numerous Openings of Importance are Largely Attended in the Cream City.

MILWAUKEE, Sept. 8.—There has been much activity in theatrical circles in this city this week. "The Blue Mouse" opened the Alhambra Sunday night with a capacity house. The theater has been remodeled and redecorated with a handsome new lobby, a new stage and several other important improvements, and now books Shubert attractions. Ross Behne is the manager. Monday afternoon "Dope," by Joseph Medill Patterson, was offered at the Majestic theater by Hermann Lieb and his players. The sketch has attracted more attention from press and people than any other offering of the season. Hermann Lieb was seen in the role of "Doc" Kalfort, which he originated in Chicago, and his vivid acting caused a sensation. Good work was done also by Margaret Lyons, E. A. Richardson, Yvette DeVon, Ned Barron, Peter Fellman and C. E. Conway. Ned Barron was particularly good as the "dope fiend."

The Friend Players have been offering "The Boys of Company B" at the Shubert with success; "The Traveling Salesman" has been drawing large crowds at the Davidson, and "The Girl at the Helm" has done well at the Bijou, while the Majestic and the Crystal have been meeting with fine success with good vaudeville bills. The moving picture houses have been crowded to the doors with big patronage.

A new vaudeville act is being organized here by J. H. Yeo, a young promoter, who has had much success. It is to be called "The High Life Girls," and will open soon. Numerous changes have been made around the theaters. Clifford Fox, formerly with the Free Press, has been engaged as press agent for the Shubert theater, and Frank E. Billings is doing the publicity work for the Alhambra and the Majestic, while George Loundsbury is at the Davidson.

Active preparations are being made for the German stock season. Harlow Hoyt, formerly press agent at the Davidson has taken a position on the Sentinel.

### Opera House in View.

Plans for erecting a \$1,000,000 opera house on the north side are said to be under way. Two sites, one at Rush and Erie streets, and the other in Rush near Chicago avenue, are under discussion. Architects have been asked to prepare drawings and Oscar Hammerstein is said to be the prime mover in the undertaking.

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## NEW INCORPORATIONS

### COLORADO.

Arab Amusement Association, Denver, amusements; incorporators, Harry W. Woolas and others.

### INDIANA.

Indiana Theater Company, South Bend, capital, \$10,000; incorporators, Harry G. Summers, Horace Judge and Stuart MacKibbin.

### MASSACHUSETTS.

Washington Theater Company, Boston, amusements; capital, \$10,000; incorporators, James Donaldson and others.

### MISSOURI.

Colonial Amusement Company, St. Louis, amusements; capital, \$50,000; incorporators, Harry S. Haas and others.

### NEW YORK.

Arthur B. Albertis Company, Brooklyn, theatrical costumers; capital, \$10,000; incorporators, Albert B. Albertis and others.

Wm. M. Gray Amusement Company, New York, amusements; capital, \$3,000; incorporators, William M. Gray, William H. Currie and others.

Louise L. Coleman Company, New York, amusements; capital, \$1,000; incorporators, Walter Coleman, William Norris and others.

Lyric Ridgewood Heights Amusement Company, New York, amusements; capital, \$3,000; incorporators, John Kull, Henry Fisher and others.

A. K. Pearson Company, New York, amusements; capital, \$2,000; incorporators, Arthur K. Pearson, Frederick E. Goldsmith and others.

Italian Grand Opera Company, New York, amusements; capital, \$15,000; directors, James B. Brande and others.

### NEW JERSEY.

Union Amusement Company, Jersey City, amusements; capital, \$5,000; incorporators, James R. Hall and others.

United Towns Fair Associations, Glassboro, capital, \$12,000; incorporators, Phillip Burnet and others.

### PENNSYLVANIA.

Penn Charter Amusement Company, amusements; capital, \$5,000; incorporators, Charles M. Bridge and others.

Consolidated Amusement Company, Uniontown, Pa., amusements; capital, \$10,000.

### WISCONSIN.

Orpheum Theater Company, Eau Claire, amusements; capital, \$10,000; incorporators, Albert Nelson, L. P. Dowling and Walter Bonell.

### Leo Cooper Goes East.

Leo Cooper, who has recently completed a tour of twenty weeks on the Sullivan-Conside circuit, left Chicago Sunday for New York City. With Pasquella De Voe, Mr. Cooper has been appearing with success in a playlet, "The Price of Power." It is understood that he will discard this vehicle and, if he remains in vaudeville, will appear in a monologue. Cooper is said to have received an offer from the Lieblers to appear in one of their attractions. For a number of years he was in stock on the Pacific Coast, where he is widely known and admired.



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### HAGENBACK-WALLACE SHOWS ARE PROSPERING

Drizzling and Cold Rain Does Not Keep Crowds Away When Circus Is Offered in East St. Louis.

John D. Tippet, general manager of the Park Circuit and Realty company, visited the Hagenback-Wallace shows in East St. Louis on Labor day. He says that in spite of a cold, drizzling rain the performances were well attended. The afternoon performance was to capacity, and at night the business was large. The Hagenback-Wallace officials told Mr. Tippet that business had been very good this season.

Mr. Tippet left for Kansas City Tuesday night. Forest Park Highlands, in St. Louis; Forest Park, in Kansas City; Fountain Ferry Park in Louisville, all operated by the Park Circuit and Realty company will close the season Sept. 12. East End Park, in Memphis, operated by the same company, will close Sept. 28. According to Mr. Tippet, the four parks have done business exceeding anything done in preceding seasons.

Forest Park Highlands, in St. Louis, will next year be greatly improved. The plans now in the making call for some big additions. According to Mr. Tippet, the largest scenic railway in the world will be built and other devices of a like character will be erected on a large scale.

Mr. Tippet, who is interested in the Park Film company in St. Louis, says that the moving picture business in that city is growing all the time, and that there are now 155 such theaters there, with 180 in sight by the first of next month. The tendency is to larger theaters, with massive fronts and with good sanitary accommodations. Many of the smaller theaters are being torn out and larger and more commodious houses erected.

Herbert Maddy Has a Good Laugh.

"I had one good, long laugh in Cleveland the other night," said Herbert Maddy, of the Rhoda Royal circus, as he smiled broadly in memory of a past pleasure. "I was in the Ohio town, and I dropped in to see Lew Dockstader's new minstrel show, and I enjoyed every minute of it. There is one scene in the piece which is absolutely original, and one of the funniest I ever saw. The scene takes place in the African jungle, and the chief figure is a negro, who is the head of the fire department. The members of the department are all asleep when an alarm rings in. The chief listens intently, and when it strikes thirteen, he turns over and says: 'Uh, uh, no nigger gwine to a fire wif dat number.' Finally the telephone rings, and it is announced that the fire is in a young woman's seminary, and then all is activity, but the firemen stop to black their boots, curl their moustaches and shave, and all this time, gongs are ringing, and telephone bells jangling at a great rate. It certainly is a ludicrous scene, and the people who saw it just sat and laughed all the time, and I surmise that is what a minstrel show is made for anyway."

James A. Morris, business manager for the Al. G. Barnes Trained Animal Circus, reports excellent business for his attraction and he is responsible for the statement that they have not had a losing week this season.

John Connors, manager of the Calumet theater at South Chicago, feels highly elated over the excellent business which the attractions are playing to in his house. "The Flower of the Ranch" and the Rays, in "King Casey," played to large business.

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TENTED ORGANIZATIONS ARE HEAVILY BILLED.

Rival Shows Cover the Towns and Country with Bills and the Landscape is Gorgeous with Colors.

SHAWNEE, Okla., Sept. 8.—Never before in the history of the southwest has the billing been so heavy for tented organizations as it is now in this city. The town has thousands of banners tacked and hanging from every available spot. Opposition brigades are coming and going from the city, Miller Bros. Ranch 101 is billed for Sept. 17, Hagenbeck & Wallace 28, Buffalo Bill & Pawnee Bill for the 30th, and Ringling Bros. Oct. 8th. Before the opposition brigades are through in this city it will mean an outlay of hundreds of dollars spent in banners and printing. The Shawnee daily papers are reaping a harvest with the extensive newspaper advertising carried on by the various shows. The great question is which attraction will do the largest business.

Contortionists Get Agency.

CLEVELAND, O., Sept. 6.—The management of the Royal Vaudeville Managers' association, located at 235 Superior avenue, has been taken over by George and Nellie Carvette, well known acrobatic contortionists, the name being changed to the Independent Theater exchange. Booking will be done for moving picture and vaudeville houses in northern Ohio. It is understood that Mr. Carvette has connection with booking agents in Chicago and that acts which make good on the smaller circuits will be booked for engagements in the larger cities.—YOUNG.

Side Show Notes From 101 Ranch.

There are said to be over fifty people connected with the 101 Ranch side show under the direction of P. J. Stanton, the Gladstone of America's side show word painters. Pete says if he ever has to work on an ordinary old time side show again, he will be entirely lost. The show consists of Rollin's wild animals, presenting Lidia Wilmoth and her five African lions; Elsie with five leopards and jaguars; Dresdach with bears, wolves and hyenas; Capt. Tom Wilmoth in a forest lion hunt; also the Bay-rooty troupe, four in number; Punch Allen, Zinci, Hindoo Wonderworker; Capt. Devere, tattooed man; the Ramones Mexican jugglers; Holden's Dixie Land minstrels, 15 people; Rose and Nellie Davis and Ina Rickman, Parisian terpsichoreans. Pete Stanton makes the openings and Arthur E. Waterman is second man. Frank Burns is zoological historian; Art Allen, inside lecturer, and William Desmond, ticket taker. The top is an 80 with two 30-foot middle pieces. Not a change has been made in the roster all season, and from all appearances, it bids fair to remain the same until the end.

Weather conditions have been against out-of-door amusements in England this season. However, as high as 200 regular and excursion trains have carried people from London to the several big suburban amusement centers.

Ringlings' Closing Date.

From recent advices which would appear reliable it would appear that the Ringling Brothers' World's Greatest Shows will close the season November 12th.

### RHODA ROYAL TO HAVE UNIQUE WINTER CIRCUS

Circus King Plans to Put Show Out in Off Season Under the Auspices of the Shrine.

BRISTOL, Tenn., Sept. 9.—Rhoda Royal, known far and wide as the coming "Circus King" of the country, visited with old friends here today while directing the performances of the Sells-Floto circus, in which his famous horses are the big feature. Royal's Bristol friends include John E. Casey, the owner of "Wild Wood," one of the prettiest and most extensive estates in Tennessee. Years ago when Royal and Casey were schoolmates in a small Indiana town called Selma they were members of the old-time volunteer fire department, and many a run they made through the village streets hauling by hand the antiquated ladder truck that composed the apparatus of the department. Their company was called Rescue No. 1. Casey still has as a treasured possession the fire helmet he donned whenever the alarm was heard, and after the matinee performance he took Royal out to his country home to see the relic and to partake of yellow-legged chicken and hot corn bread.

Upon his return from "Wild Wood" Royal informed the Show World correspondent that the prospects for his winter attraction, the Royal Two Ring Circus, Hippodrome and Wild West, were exceedingly bright.

Winter Attraction Planned.

"I have recently had a conference with my associates in the winter project, and they inform me that they have the time almost fully booked," said the circus man. "Nearly all of our engagements—in fact, all but three—will be under the auspices of the Shrine. At the present time we figure that we will only be able to show seventeen weeks, in order not to conflict with the summer circuses, and we have had requests from over thirty cities. We will play a number of return dates, including Kansas City, St. Paul, St. Joseph and Memphis."

"What have you to say about the stories anent a monster summer circus it is reported you will put out with John W. Gates as a partner?" was asked.

"I really cannot say anything just now," replied Royal with that famous smile of his. "I would rather Gates said something. You see, it would not be well for me to disclose secrets that might prove valuable to my opponents in the circus field."

"There will be something doing next spring, however, and when authentic information is given out I expect it will cause considerable surprise."

"At present I am pretty busy getting things in shape for my winter circus. I have engaged a number of the best feature acts in the country and am still in the market for several more. My show will be much larger than it was last winter, and cannot fail to give satisfaction."

"At St. Joseph, the summer quarters of the circus men are engaged in painting the paraphernalia and tailors are building numerous modern costumes to be used in my special menage numbers. I have also purchased new Wild West outfits and have just bought a number of pitching horses which will be used in the Wild West numbers."

Twenty of the best brass bands of the north of England recently held a contest at White City in Manchester.

Dresden is to have a miniature Wild West show, which will later be seen in Berlin. It consists of sixteen Indians, six cowboys and four girl riders.



# ANIMALS ==FOR SALE==

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## GREAT PARKER SHOWS GIGANTIC ENTERPRISE

Wonderful Development Shown in Carnival Amusement in  
This Marvelous Aggregation

A visit to the great Parker shows is worth a day's journey.

The development of that sort of entertainment designated as the carnival is demonstrated by the gigantic proportions of the now "great," Great Parker Shows, which sprouted from a mere merry-go-round seed, budding into a village circus and finally grew into a form of amusement known to showmen and show-goers as "The Street Fair." So designated, because of the fact that, originally, their place of operation differed from circus and wild west locations, inasmuch as the city council in the various stands contracted for exhibitions, permitted the use of their thoroughfares for the week's festivities.

When the Parker shows, grandfather of all street fair shows, found it inconvenient to place their host of shows upon the principal streets of a certain city of hills, they decided to attempt a nearby circus lot; its success was instantaneous, and then and there developed the carnival—the legitimate carnival. And the carnival has been a boon to towns and cities in the interior. It gives to recreation seekers a week's jollity, such as was never known to exist prior to the carnival's development. In all towns piebalds and society alike participate in the revelry, and business is forgotten for the week. The carnival, to a town or city, minus an amusement park is especially attractive, but the Parker shows are so fast forging to the very front ranks through their clearness and straightforward business principles that even the summer park is at a standstill during their period of operation in a city.

There must necessarily be a good reason for this success, and there is. It is the remarkable mental vigor of Con. T. Kennedy, general manager of the Great Parker Shows, who is directly responsible. Mr. Kennedy has imitators, but, lo! they are feeble specimens. This phenomenal generalissimo employs the tactics of commercial syndicates. While he is individually capable, he adheres to the policy of associating himself with a staff of the most competent lieutenants money can secure.

"I want a staff I can point to with pride," says Kennedy; "men who command the respect of the shrewdest business men in each community we visit are the men who assist in lessening my burden."

### Strong Executive Staff.

In order to convey the magnitude of Mr. Kennedy's Great Parker Shows, a glimpse of his executive staff and army of individual managers, actors, actresses, performers and subordinates is submitted: C. W. Parker, founder; Con. T. Kennedy, lessee and general manager; E. C. Talbot, general agent, traffic manager and adjuster; Elmer Walters, press representative; A. A. Powers, promoter; W. M. Moseley, promoter; Thos. B. Warren, treasurer; Frank Noethen, secretary; A. U. Eslick, band director; Wm. Spencer, chief electrician, with two assistants; Robt. Bromley, trainmaster; Burt Hiatt, lot superintendent; Jas. McKinney, master teamster, with six assistants; U. W. Heidner, chief scenic artist, with six assistants.

So much for the staff. Now comes the vast array of attractions. Among them will be found riding shows, walking shows, side shows, side-splitting shows, animal shows and beauty shows and every conceivable entertainment imaginable except that which is immoral or calculated to produce brain-fag.

The Parker Belle Show: J. A. Darnaby, manager and public convincer; Anne Saunders, who wrote the music; Ralph Wordley, principal comedian; Thos. Wilkes, juvenile and sensational lariat spinner; Burt Hiatt, treasurer.

The Parker dapping daises embrace: Ludvine Benton, Martha Posty, Yuanita Carlisle, Adelle Hughes, Ethel Rankin, Verna De Shon, Olive Lindsay, Ellen Percy. Anne Saunders is leader of the orchestra, which embraces nine pieces, and Dempsey, Racket and Cummings have charge of the stage and electrical effects.

### Clean Musical Show.

The Belle show is an effervescent musical comedy, clean and wholesome, with

original chorus features, hilarious situations and vod-ville of strength. The musical numbers, which are particularly tuneful, are "Love of Yesterday," "French Maids," and the "Dutch Kiddies."

The Parker Jungle Show is a most thoroughly equipped and sensational animal show and claiming the distinction of exhibiting more trained wild animal acts than any traveling animal exhibition. The list of persons employed in official and subordinate capacities follows: Geo. Donovan, manager and master announcer; Ed. Burke, ticket dispenser; Miss Ernestine La Rose, fearless queen of the arena; Princess Zoeta, who dances the Spanish fandango in the lions' den; Major Heilbrunner, the trainer, who places his think-tank into the jaws of a lion; Wm. Scott, who fights a battle royal with a carnivorous beast; Eddie Dewey, namesake of a man of nerve, who successfully handles a quartette of leopards; Larry Hunt and his wrestling bear, and Mlle. Grace and her conversation pony.

The animal performances are presented in a steel bound cage and every patron who departs from the jungle show tattles to his neighbor in a boasting way. The menagerie consists of sixteen cages of every known species of the wild animal and includes a family of cute baby lions who have only recently moved in.

### The Darktown Show.

The Georgia Minstrels or "A Darktown Plantation," has an efficient enrollment of husky hustling ebony-hued entertainers. The front is cared for by that extremely clever boy, Billy E. Bozzell, whose ability to portray the merits of his offering in a few words, hurries Eugenia Schoup, the ticket distributor, who sells at scalpers' prices and makes it possible to display the S. R. O. sign as a teaser to those in the rear of the crowd, who stand with a skeptical optic on the first night. There are twenty-five people in all, of which the principals follow: Bob Davis, as Uncle Eph; Fuller & Willey, double buck and wing dancers; Brown & English, principal ends; Sam Johnson, Aunt Dina; Rosie Scott, America's foremost rag time shouter; Irene Tearo, Darktown nightingale.

The orchestra is as follows: H. Smith, E. Ewing, W. Render, Bud Davis and Harry Sharp. Alfred Thomas is the electrician; Ed. Thompson, propertyman; Ed. Miller, boss canvasman.

Billy Bozzell has had years of carnival experience and was at one time chief promoter of the Bozzell & Gregory carnival company. His great success with the Parker plantation show is credited to Bozzell's idea of changing his program nightly.

The silver Ferris wheel, a big 24-seater, soft-cushioned joy creator, 64 feet in height, where visitors are given opportunity to "get off the earth and go to heaven," revolves incessantly during show hours and is in charge of Wm. Spencer, Sherman Pace, Geo. Thompson and Amy Kinkannon.

### Big Merry-Go-Round.

The Parker Carry-Us-All, constructed at the C. W. Parker factories, at Abilene, Kas., for the edification of those who have not had opportunity to as yet become expert in the stirrups, is popular because of its well known pleasurable tendencies. Here the merry-go-round horses prance in a circle as if ready to race for a king's ransom. The Carry-Us-All is in charge of the following master mechanics: Hal Ways, Floyd Hutchinson, Roy Huss, Peter Murphy, "Curley" Jenkins and Frank Harrison.

Superba, "the show picturesque," one of Parker's mainstays, being in its fifth year of continuity with its artistic interpretations of biblical history and transformations, lines up thus:

"Dick" Davenport, manager of the exterior, "who turns the crowds"; Jessie Davenport, reel ticket distributor; Andy Carson, he grinds them in; Jack Comp-ton, chief electrician; Harry Waugh, assistant; Cliff Washington and Harry Harris, props; Doc Franklin, ivory tickler (in Class A). Performers: Et-

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SPECIAL WEEKLY RATES.

ta Louise Blake (Mrs. "Happy" Holmes), of dancer; Jule Keith Denoe, Florence Lane and Sherman Thompson, "Red Wing" intermezzo dramatized; Regina Paquin, in latest Roberta poses.

Judging from the expressions of the multitudes who nightly visit under the "Superba" canopy, this show bids fair to live on in this age of art and illusion. Miss Blake's managerial ability has astonished the old carnival heads.

### Cora Beckwith a Feature.

Cora Beckwith, "queen of the dip," and beyond doubt a champion in her line is a feature to boast of. Her aquatic exhibitions are a testimonial to her marvelous endurance and her demonstrations are pleasing. Miss Beckwith's assistant money gatherers are headed by that pleasing spokesman, Jake Rosenthal. The other crowd collectors are: Carter "Dutch" Snyder, Beulah Ernest, Willie Jones and "Parson" Jo. Durning. The ticket box is protected by Joe O'Byrne, and Clarence Mitchell and Arthur Smith serve as ushers.

The Annex is in charge of Mr. and Mrs. Harry Metz, with the following supernumeraries: Bachu and Murad, valets to Randion; Mrs. Schlossberg, nurse to Serpentina; L. Schlossberg and A. Marriot (souse) and Ed. Kronan grind 'em in.

### Temple of Foolery.

The Katzenjammer Castle, that temple of tomfoolery, where there is nothing diddling, but where one entertains himself, like the merry-go-round, will never die. The corps of frolic boosters who inhabit the castle are J. George Roy, Jennie Roy, Leslie Hamilton and Ed. Arnold.

"The Old Maid's Convention" has a sort of glad-rags atmosphere inasmuch as the idea was only recently introduced to carnival patrons. The staff follows:

William J. Warren, manager; M. E. Lewis, assistant manager; L. A. Brown, secretary and treasurer; James Broome, electrician; E. A. Farson, stage manager; E. M. Nelson, talker.

The old maids: A. D. Alexander, Sophie Stuckup; Idelle Chearry, Mandy Jane Greene; Jennie Roy, Charity Longface; Anna Fisher, Bedalia, Number One; Eva Vail, Calamity Wallflower; Frances Thompson, Polly Lovesick.

One must have a drop of citified fluid in the veins to thoroughly appreciate the intentions of the management. But once the carnivalizer tumbles, he hunts up both friend and enemy and hustles him around.

Referring again to freaks of nature, Pearl and Jennie deserve special mention because of the entertaining features of this odd pair. Pearl Rambo is a girl of 14 years, and actually weighs 559 pounds, at least, so say "the banners."

nie attraction follow: Mr. and Mrs. C. N. Fairly and H. B. Reynolds. Mr. Fairly is an incessant worker and displays marked ability in handling platform shows.

### Human Roulette Wheel.

Credit for the "real" sensation of the season with the carnival should be given Charles Kilpatrick's "Human Roulette" wheel. It is not played with chips. There is no chance to lose, and "ten meg" takes one all the way round. The Human Roulette wheel is operated by Charles Kilpatrick, A. D. (Red) Murray, Fred J. Makins (without the papers), Frank Tenny, Joe Keck and John Gleckner. "Kit" may be identified upon the grounds by his crutch, "Red" Murray by his voice. "Red" talks so much through the megaphone about the merits of the Roulette wheel that when a stranger who thought "Red" resembled a friend asked him his name, "Red" quickly replied, "Human Roulette."

A recent frame-up which looks good is Parker's Museum. Those looking after the details are Noble Fairly, John Metz and Joseph Pine. In the Museum is exhibited a two-headed giant mummy and a very large collection of snakes, a porcupine family and a wild man.

Parker's Merry Widow show is an optical illusion, or glass show, operated by William Spencer, Arthur Smith, William Harvey and Roy Field. There is no melancholy individual who ever departs from the Merry Widow without leaving his wrinkles behind. In fact, there is a "well" located in the show in which to deposit worry.

Another feature which has done much to elevate the Great Parker shows this season is the Great Parker band of thirty-one pieces. (Count 'em.) They are used for select concerts and overtures and for serenading special personages and the press. The personnel

of the band follows: A. U. Eslick, director; Jack Goodman, W. P. Swanson, J. S. Burnham, R. J. Aschenback, H. D. Kyes, George Stitzel, Cliff Drescher, A. D. Brown, George Conn, E. H. Bundy, Henry Overstreet, F. Herink, H. M. Coplin, F. C. Ragodale, B. E. Henderson, Mike Frankenhohl, J. M. Townsend, Ray Pierce, F. Fahl, Harry Agard, H. H. Dimmit, F. C. Thacker, Charles Martin, Lonnie Gadish, H. Raunch, Sam Barham, Roy Wells, George Koder and M. W. Lovely harpist, E. C. KinCannon. A. U. Eslick, as above stated, is the director, and he well deserves the title. His work bears no flaws and his men appreciate the treatment they receive from him.

### Sensational Features.

Capt. Charles Strahl is the high diver. Strahl was formerly a fireman from Brooklyn, and his dare-devil stunt is that of diving from the very top of a ladder supported on a hook and ladder truck. The dive is a distance of 110 feet, from the top of his ladder to the net. Sie Cullins is Captain Strahl's assistant.

Signor Frisco, a Mexican aerialist, is another of our free attractions which seems death defying, the signor's "whirl of death" being particularly hazardous.

E. C. KinCannon, the Great Parker shows calliope player, is also leader of the animal show band, playing E flat clarinet. Mr. KinCannon's earnest efforts during his four years' service with "the big thing" has made him invaluable. On the weekly jumps, Mr. KinCannon, almost through force of habit, wanders toward the \$10,000, 32 whistle, Nichols calliope, and peels out dulcet strains for many miles. The calliope is extra loud and always in good tune, and inasmuch as great crowds congregate to greet the arrival of the great show train, the calliope serves as an informer to those who anticipate its coming.

Florence, the "candy kid," is a conspicuous figure upon the pike. Her "sweeten-up" wheel is a beauty and never fails to awaken interest. Florence's ability to dispose of paddles stamps her as an unique figure among the concessionaires. Alberta Moseley, too, is popular.

Other hustling concessionaires are: Henry Heth (Specks), James F. Winters (Arkansas slim), Jack Wilson, Dick Addison, Slim Lamphier, Glummy Gus.

### Cramer a Winner.

Roy M. Cramer, whose carnival experience dates back many years, is a type of showman who holds the respect of his colleagues. Under the firm name of Cramer & Tyier, Mr. Cramer piloted a Parker show for three years, and then, for one year, he successfully mastered the situation alone. Mr. Cramer, this season, has the privilege and cafe cars with Mr. Kennedy. He does not cater to the classes, but to the masses, and in this much wisdom is displayed. Mr. Cramer, too, has a charming personality and her popularity is pronounced.

The Parker photo postal gallery is one of the most popular spots upon the Parker plaza of pleasure. The gallery is in the hands of such efficient gentlemen as Lawrence Hanley, F. H. Prosser, J. A. Pitt and Barney Bygel. Hanley and Prosser, realizing that carnival visitors do not care to tarry, have originated a formula in developing their post cards, the compounding of which produces a finished photograph in two minutes.

Mrs. Christine (Con. T.) Kennedy, as a helpmate to her qualified husband, is invaluable. She is the moral force back of the entire organization. Mrs. Kennedy is accessible, benevolent and far-minded and holds the respect of the entire Great Parker show forces.

Mrs. Elmer Walters (Theresa Belmont), a pike perambulator, as an assistant story gatherer reduces the labors of her press agent husband to a minimum.

The Great Parker shows carry the largest portable electric light plant in the United States, two 50-horsepower generators; two 30-horsepower Geisler traction engines, specially built, furnish power to pull the generators. There are 3,900 individual lights, 11 motors, besides 11 arc lamps. The traction engines are also used in pulling wagons off and on trains and to and from locations.

A record of which William Spencer, chief electrician, boasts is that he has not had a shut down in five years, and claims his supply superior voltage to that of any city current encountered to date. William Spencer is chief electrician. C. F. Stockton and O. B. Thomas assistants. Warren Bartlett and John Whiteside are firemen.



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### CRITERION OPENS WITH VAUDEVILLE SUCCESS.

Melodrama House Transformed Into Handsome Theater—Good Bill Well Received—Other Chicago Reviews.

A new theater in the vaudeville field that bids fair to create some future as a neighborhood house is the Criterion on the north side, a house formerly managed by Lincoln J. Carter and lately turned over to Kohl & Castle and managed by Abe Jacobs, former manager of the Olympic. The Criterion has been entirely redecorated, has an entire new lobby, and in other respects far outshines other houses given over to this class of entertainment.

The opening bill is one of superior merit, having as its feature act the Empire Comedy Four. They are without a doubt the hit of the bill. The German comedian reminds one forcibly of Al Shean, of Warren & Shean, late of the LaSalle Stock company. His work is of a high order, and deserves notice, as he stands out prominently in the act. The musical Defayes, while having a good act, should cut out the opening dialogue, as it is very tiresome. Should they confine their act to the rest of the business, they would find that they would grow bigger and better. Their burlesque of the Johnson-Burns fight, with musical bells, is very clever, and goes big. Olive Vail, late prima donna of "Honeymoon Trail," while pleasing her audience, should eliminate her opening number, as it is unsuitable for her voice and is very evident that Miss Vail could find many other songs more to her style of singing. Her last two songs are knockouts, especially "It's Hard to Find a Real Nice Man."

Mille Galimberti and ballet has been reviewed so often that any comment would be superfluous. Mille Galimberti's number is pleasing to a marked degree. Frank Magini's illustrated songs are well received and Frank goes big. But it is noticed that in the slides of his first song, "Back to the Old Home," the hero leaves home in full evening dress and returns in shirt sleeves, but still with the dress suit.

Van Hoven opens the bill with the aid of two small boys from the audience, and manages to get many laughs. Van's new stunt with the kids bids fair to keep him working the good time all winter. Fox and Foxie's act has improved wonderfully since last seen. The big hit of Foxie's act is the trombone playing dog, "and he is some hit."

The two Bobs, Adams and Alden, have a nice clean number, and, as usual, are going fine. Alden's singing of the song, "It's a Good World After All," is a dandy. The finishing number of their act, "Cheri Beri Be," certainly pleased the Criterion audience, and rightly it should, as it is a good number, and the singers certainly know how to get the most out of it.

Count De Butz and Fossell close the show with a comedy bicycle act. Although the count is handicapped with a bad ankle, he gets away with the act to the satisfaction of everyone. If the manager of the Criterion gives as good bills each week as he did on the opening, he will get the major portion of the north side vaudeville following and rightly, as such good clean entertainment deserves patronage.

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"THE SIGN OF APPROVED VAUDEVILLE"

### Star and the Garter.

With Rawson and Clare, the former vaudeville favorites, as the principal stars, Weber and Rush's Bon Ton extravaganza company attracted large audiences to the Star and Garter theater this week and everybody was pleased with the show offered by Manager U. J. Herrmann of the popular west side amusement house. Although Rawson and Clare are the "big noise" with the show, Mazuz and Mazette came in for their share of the applause, being one of the enjoyable features of the vaudeville part of the program. Mazuz and Mazette have a funny act in which they introduce some clever acrobatic and contortion work. The man is a powerfully built fellow and for one of his ponderous weight is wonderfully agile, graceful and supple. His makeup as the tramp, dirty, unkempt and with tattered and torn wearing apparel, is a hit. He has a conglomeration of absurdities which he introduces with success in his act.

The company opens its show with a merry melange of mlrth and music, the central figure being Miss Frances Clare, who sings and dances cleverly. One point particularly in Miss Clare's favor, since her debut with the Weber and Rush show, is that she can wear some fetching stage costumes with pleasing effect, her shapely figure and personal charms making her a pretty and attractive feature of the two satires which are presented by the company. She works hard, and her biggest hit was made with "I Want to Go to the Ball Game," with chorus. She plays "catch" with the audience with an inflated leather ball, which she sends spinning toward the dome from time to time with her foot.

Rawson, while effective in his vaudeville act with Miss Clare, his voice being his chief asset, does fairly well with his character parts and has some funny lines in both pieces. Other leading members of the company are Clayton Frye, Walter Wolfe, John K. Hawley, Margaret Lee, the Berg sisters and the Misses Joy and Clayton. A feature of the first satire, "A Night in the Tenderloin," was furnished by the Berg sisters, who did the Apache dance and worked hard to please.

Some of the jokes are new, while others are of the vintage that was the real thing in the stone age. The closing event was a burlesque in three scenes entitled "Teddy's Trip to the Jungles," in which the chorus women displayed some jungle gowns that elicited many exclamations of surprise.

The show is full of meritorious entertainment and Weber and Rush have spared no expense in costuming the chorus. The scenery is adequate and the burlesque part as a whole is pleasing and entertaining.

However, without Miss Clare to skip merrily and gracefully across the stage in her various costumes, the show would not prove so attractive. Joy and Clayton, the knockabout girls, show no hesitancy in rolling and tumbling about the stage, and they perform some difficult stunts. The girls will have to keep an eye on a walking delegate, who may walk in some night and tell them to stop working overtime. But the girls work hard and get the applause.

The big feature of the olio is Rawson and Clare in their original "kid" act, their duets being thoroughly enjoyed. Mazuz and Mazette hold their own and get many a laugh with their comedy. Other entertainers were Hawley and Frye and the Davis' Imperial musical trio, whose acts made an impression.

### AMERICAN MUSIC HALL.

There is variety and plenty of it in the bill offered this week at the American Music hall, from an unhealthful female impersonation to a group

trained dogs, and from lariat throwing to an author, who sings his own lamely rhymed songs. It is a difficult matter to tell just which is the headliner, but Maurice Levi and his band occupies an enviable position, and it is to be supposed that he is receiving the largest amount of money. Mr. Levi is one of those eccentric bandmasters. He does not, however, try to be serious, and his eccentricities are more on the burlesque order. One of the best things he offers is his burlesque on "The Merry Widow" waltz strain, and this is well presented and is amusing, and is cleverly arranged. His program is of the popular sort, and the selections are new in many particulars.

Lind, the question mark, furnishes the gasp in the bill. He is a female impersonator, and he does the job so well that few suspect his sex until he steps down to the footlights after his last dance and yanks away an auburn wig to disclose a closely cropped head. Lind wears some gorgeous gowns, and his dance of the five senses is presented with a most elaborate stage setting, and has some little merit, although it must be said that he is frequently awkward in his movements. William Dillon, who writes songs, and who has had two or three that have been sung and whistled all over the country, offers a few ditties, which are badly rhymed, but which have the popular swing, and are therefore favorites with his audiences. May Boley, who has hitherto devoted her time and talents to musical comedy, offers some songs with monologues interlarded, which appear to be what the people desire, for she is usually called back and dared to do some more at every performance.

Rafayette's dogs in this bill are worth seeing. They go through some new tricks, and what is more, they do them with alacrity and appear to be enjoying the fun as well as anyone else. They are the happiest and the spryest lot of canines that have appeared in vaudeville in some time, and their feats are astonishing, and they display a high mark of canine intelligence. The Empire City quartet is one of the hold-overs, but it is popular, and Harry Cooper, the comedian, seems to have become a great favorite with his Hebraic impersonation and his little bunch of comedy tricks. The Austin brothers afford a little slap-stick entertainment and the Chamberlins do some feats with the lasso and lariat that are a little out of the usual, while Whitehead and Grierson, who appear to have been added as an afterthought, for they are not in the printed program, offer some good songs and Whitehead does some nimble steps that are bewildering in their intricacy and ludicrous, at times, in their eccentricity.

### Bush Temple Theater.

"Zaza," that feverish and hectic drama from the French, is being played at the Bush Temple theater this week by a new stock company. The piece was disclosed last Saturday night before an audience that filled the playhouse to capacity and received the play and the players with many plaudits as well as flowers. The piece is not well adapted to stock productions, and the members of this company are too new and too strange to each other to give a smooth and effective performance. Perhaps later, after the members of the cast have worked together, they may be able to do much better and more effective work. Marie Pavey essays the part of Zaza and acquires herself with some little credit in a very difficult role. Ramsey Wallace, a handsome fellow, is seen as Dufresne, and does what little he has to do well. Aubrey Beattie is another player who should be noted, and Nathaniel Anderson might also be singled out for special mention. The other members of the company fit in and com-

plete the minor details of the cast with adequacy. The production is neat and tasteful, and the crowds and the enthusiasm evinced should convince Manager Charles P. Elliott that his venture is to be a successful one.

### ALHAMBRA.

The Alhambra, for many years the home of melodrama, is now a prosperous burlesque house. Weber Bros., after a careful study of the conditions and wants of the people in the south and west sides, arranged with the Eastern Wheel to play its attractions, and from the opening night business has been excellent. The Trocadero, which has been turned into a vaudeville and moving picture house, is under the management of Weber Bros., as is also the Columbus, which is offering the same kind of entertainment as the Trocadero.

As the Alhambra has not only the greater seating capacity, but the largest stage of any house on State street, it is quite probable that this house will have things all its own way as far as burlesque is concerned.

The attraction at this house this week is Fred Irwin's "Majestics," a large company of entertainers who offer as an opening bill the two-act musical comedy "The Americans in Paris." There is not much of a plot to the piece, but it allows many capable people an opportunity to show their talents. Gus Fay and Joe Hollander, two funny German comedians, hold the center of the stage most of the time, and their comedy is of the kind that makes good, without the aid of a lot of smut. Florence Bennett, a young lady with a cultured voice, is quite conspicuous throughout the performance, her work is so much out of the ordinary offered with burlesque attractions, refined and pleasing. Roy Cummings, with his imitations of George Cohan, does some clever dancing. It would be well for the young man to imitate some other artist, as the Broadway comedian has been imitated so much in the past by countless imitators that such has ceased to be a novelty. Marie Hartman, as Eva Tanguay, looks like the little artist, and her impersonation of her is very good.

The balance of the company is made up of versatile people, including Evelyn Walker, Adel Meridith, Marie Hall, Edith Shaw, Edith Hollander, Marie Melville, Marie Revere, May Trimbull, Billie Holbert and Margaret Demarest. Joe Bonner and his singing is one of the features of the performance.

### Sid Eusons'.

Charles Howard and his band of burlesquers are entertaining the patrons at Eusons' theater this week with a two-act comedy with music, "The Follies of the Moulin Rouge." While this satire offers nothing new, the comedy is at times above the average, while the music is catchy. The company includes several well-known people—Hal Hoyt, John B. Wilson, Henry Nelson, Sammie Brown, Ida Emerson, Corrine Lo Monde, and others. As a special feature La Estelita, assisted by Enrique Garcia, appears in some very artistic and graceful Spanish dances. Charles Howard's singing, Powder & Capman's dancing, and Bessie Pardee's Eight English Roses add to the life of the entertainment. The Juggling Bannons and their manipulation of the Indian clubs are wonders. "The Scarecrow Man," a novelty act, introducing Dorothy Hayden and Chas. Howard, is pleasing. The scenery is beautiful and costumes pretty.



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## ARCTIC REGIONS ARE CAPTURED BY CAMERA

(Continued from page 11.)

When asked concerning Nome Mr. Dobbs replied:

"Nome is permanent. The get rich thing is over. No open gambling is allowed there, or, in fact, in any part of Alaska. There are three churches in the city, good hospitals, and fine public schools. The summers are delightful. The winters last seven months, and the rainy season in the fall continues for two months. There are two automobiles in Nome, and they have been within the Arctic circle. Fifteen trading vessels call annually at Nome with cargoes. Besides gold, the vessels carry away rich cargoes of furs, and one son-signment worth \$25,000 was taken out recently. There are three consuls in Nome, French, English and Swedish.

### Eskimos Are Progressing.

Mr. Dobbs has high words of praise for the Eskimos, who, he says, are quick to learn and progressive.

"The Eskimos are thrifty, quick to learn and inherently honest. A teacher who has charge of the school at Cape Prince of Wales, and who has taught for twenty years in the south, says that the Eskimos are as quick to learn as whites and that they make great progress. They are increasing rapidly, and while they have taken up with some of the vices of the white people, they are beginning to learn better, and are settling down and becoming good citizens.

"When the prospectors first entered that country the Eskimos were easily tempted, but they are getting so they know better than to dissipate. Gambling is prohibited, and selling liquor to or giving liquor to an Eskimo is punishable by a jail sentence.

"The future of the country is assured. There are millions of acres of rich mineral lands as yet unopened and undiscovered. For years the country will pour gold into the business world of the United States. There are good hotel accommodations in that country and the prices of commodities are settling down to a more reasonable basis, and are quite cheap considering the long distance, and the difficulties that must be encountered in shipping. During the winter Nome is isolated, and the mail must come by dog sledges over a frozen waste of 1,400 miles. The city is 2,400 miles from Seattle."

"Do you believe that Dr. Cook discovered the north pole?" was asked Mr. Dobbs.

"Yes, I'd gamble on that," was the reply. "I believe he reached the goal. I am personally acquainted with Amundsen, the Danish explorer, and with Captain Mickelsen, whose vessel was destroyed off the coast of Siberia two years ago.

### Veterans Could Do It.

"I furthermore believe that there are half a dozen veterans in and around Nome who, if they were fitted out, could make the trip to the north pole successfully. I am certainly convinced of this. I believe they could duplicate Dr. Cook's and Peary's feat."

Mr. Dobbs has built up a big business in Alaska, and he is a man of means. He says it seems good to be in metropolitan centers once more, but that he has business that will take him home soon. Through his courtesy the Show World is privileged to show some beautiful reproductions of scenes and persons of the far north on other pages in this issue, and Mr. Dobbs has promised to send other material to the paper from time to time upon his return.

It is to be hoped that Mr. Dobbs may be able to so arrange his business in Alaska that he may return next fall and display his moving pictures of the Arctic regions in the United States.

### Bankers to See "Goddess."

The American Bankers' Association has bought out the Princess Theater for the evening of Sept. 14. The association will hold its annual convention in Chicago, and theater parties as well as a ball to President Taft will be among the features of entertainment. Several thousand bankers from all parts of the country are expected to attend.

## VAUDEVILLE STANDARD IS TO BE ELEVATED

National Organization Meets and Decides to Raise the Tone of This Sort of Entertainment in Future

COLUMBUS, Ohio, Sept. 8.—At the semi-annual meeting of the National Vaudeville association, which convened at the Chittenden hotel, it was decided that the standard of vaudeville to be offered in the houses of the organization would be raised substantially during the coming season. Sixty-six members of the association, who are managers of the various houses scattered through Ohio, Indiana, Pennsylvania, Kentucky, West Virginia and New York, were present.

There will be practically no limit to salaries for vaudeville acts that will increase the patronage of the National houses, it is said. For the purpose of placing a larger number of high-class acts on the circuit the organization decided to open a producing department. This will be located at the headquarters of the circuit in Springfield and will have charge of the staging of tabloid musical acts and dramatic sketches. Many acts, which would have difficulty in booking time, also will be enabled to receive a polish that will admit them to the circuit.

General Manager Gus Sun, who had just returned from New York, announced that he had succeeded in booking 50 European acts and more than 100 American acts for next season. The entire day was taken up in discussing means whereby the needs of the houses in the association could be benefited. At noon General Manager Sun entertained the managers with a luncheon at the hotel.

The National Vaudeville association is made up of over 200 houses. It is affiliated with the United Booking offices and the Western Vaudeville association, and many acts from these circuits will be booked over the National next season. Officers of the organization are: J. B. McShaffery, Monessen, Pa., president; Ray Andrews, Muncie, Ind., vice president; J. Ramsey, Lexington, Ky., secretary. Gus Sun of Springfield is general manager. The directors are, R. G. Murray, Richmond, Ind.; Ward & McCarty, Hamilton, and G. L. Murray, Lexington, Ky. The association will meet in Columbus again in February.

## WHY WILLIAM WINTERS RESIGNED HIS PLACE

Condemnation of Indecent Plays Cut Out From Criticisms for Fear It Would Hurt Advertising

NEW YORK, Sept. 8.—The recent resignation from the New York Tribune of William Winter, the well-known dramatic critic, after a service of forty-four years, has been followed by the publication of some correspondence explaining the matter from Mr. Winter's standpoint. It appears that upon failure of the Tribune to make any reference to the resignation, Mr. Winter wrote to the editor in charge:

"If you think as I do, that a lifetime of strenuous and useful endeavor in an important office merits a word of recognition, you will, perhaps, make editorial mention that I have resigned my place because I have found that my views of the theater, and my duty in the treatment of it, are no longer in harmony with those that the Tribune entertains and purposes to enforce."

The word of recognition not coming, Mr. Winter caused the following paid advertisement to be inserted in the Tribune's columns, addressed "to Tribune readers":

"Mr. William Winter, for many years dramatic critic and dramatic editor of the Tribune, resigned from the staff of the Tribune on August 8th, and retired on August 14th. His last contribution to these columns (exclusive of various obituary articles, written some time ago, now awaiting publication) was published on August 15th."

At the same time Mr. Winter makes a statement referring to a previously published statement given to the press by Hart Lyman, the active editor of the Tribune. He says the latter made known only a little of the truth; that the resignation was due not to the excision of a "small part" of the large amount written for the Tribune of a certain date, but of a large part which constituted "final decisive proof that Mr. Lyman and I could no longer work in harmony as to theatrical affairs. I resigned from the Tribune staff because of a perfectly plain, diametrical, irreconcilable opposition of judgment as to editorial policy and duty, in the public interest, relative to theatrical conditions and affairs."

Mr. Winter further states: "Since July, 1865, up to about two years ago, I opposed and denounced in the Tribune every bad, vulgar, indecent

play, and every person and every proceeding in the theatrical world injurious (in my opinion) to the public welfare. In doing so I not only did not incur censure from the editor, but I was often encouraged and sustained in that, obviously, right course.

"About two years ago there came a change. Many articles of mine, dealing with manifest abuses in the theater, have been, within that time, rejected altogether. Many others (some of the same kind; some containing critical condemnation of plays) have been cut or modified in important passages.

"In protesting against that injustice I wrote to your managing editor, Mr. Brown, January 17, 1909:

"My articles relative to indecent and therefore reprehensible plays have been and are, framed for the purpose of doing as much injury to the business of the persons exploiting them as is possible; of informing respectable persons of what is going on in the theater, and of keeping as many readers as possible away from obnoxious and injurious plays."

"In reply to that letter your managing editor wrote (January 20):

"In making the excision which I did I acted under instructions in the carrying out of a distinct and unmistakable policy, laid out for me by Mr. Lyman. \* \* \* I might have gone much further than I did in literally complying with my instructions. \* \*

"Your policy of placing, on the Sunday theatrical page, beside our theatrical advertising, matter 'framed for the purpose of doing so much injury as possible to the business' of some of our advertisers (business that is, of advertisers of indecent plays), may or may not be the right one, and the publication of such articles may or may not be the duty of the journalist to society. I do not attempt to decide the question. All I say is that my instructions with regard to that page are that the articles are not to be framed with any such purpose, and the excisions which I made were in strict and necessary accordance with those instructions."

"That appears to be as explicit a statement as the English language can be made to convey."

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## GEORGE BERNARD SHAW MAKES SAD MISTAKE

Eccentric Playwright Runs Afoul of a Joint Committee of the House of Lords and Is Worsted.

LONDON, Sept. 6.—George Bernard Shaw's recent appearance as a witness before the sittings of the joint committee of the house of lords and commons to inquire into the complaints against England's censorship of stage plays, was a somewhat spicy performance on both sides. Mr. Shaw's evidence was heard with great attention and with occasional amusement, not only by the members of the committee, but also by the audience, which included many celebrities from both houses of parliament.

Among the many points which Mr. Shaw made was the rather good one that he thought the censorship ought to be abolished, because he wanted the dramatic author brought under the law, because he believed in liberty of the press, liberty of speech and liberty of conscience, and because he abhorred anarchy. He held that at present there is no law for the theater. "The censor," he affirmed, "has at his personal disposal my livelihood and my good name. That is a control I call despotism." He objected to the improvement of the position of the censor. He claimed that a great many immoral plays were now passed which the censor would not pass if he understood them; that if there were a higher class of censors they would not pass those plays; but that if the censorship was reconstructed it would be more disastrous still, because it would stop the immoral play, "which," he said, "from my point of view, is the only play worth writing." He went on to explain that plays might be conscientiously moral or conscientiously immoral. For himself as an immoral writer he claimed that he was a conscientiously immoral writer. To the word "immoral" he appeared to attach the meaning of "non-customary." His remedy for plays that outraged decency, or attacked religion or sacred personages, or ridiculed foreign sovereigns or potentates, would be to leave them to the ordinary law, to the law of libel and to public opinion.

### Receives Knock-out.

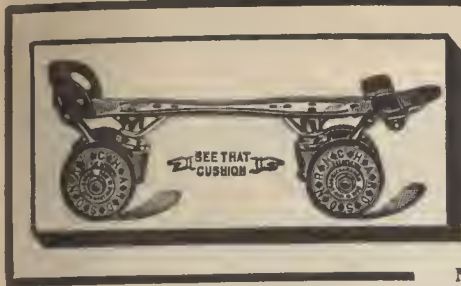
Mr. Shaw's account of what happened to "Mrs. Warren's Profession" in America provoked considerable hilarity. The American people, he explained, are aware that many plays licensed in England are indecent, and they came to the conclusion that this particular play, having been interdicted by the censor, must be specially indecent. Hence the very worst element in New York turned out in crowds. Riots took place and fabulous prices were paid for seats.

The examination of the witness had not concluded when the committee adjourned, and he was invited to come back, but, unfortunately, before his second appearance Mr. Shaw made a tactical mistake. He wrote to the London Times a letter in which inter alia he complained that although the members of the committee had refused to accept as evidence a pamphlet he had put in, they had written to him for copies of it, on the pretense that they had lost or mislaid the copies already sent them. He declined to pay for the printing of any more, and hinted that the pamphlets would soon have a premium value of five guineas apiece, and that the committeemen were anxious to get hold of as many copies as possible of so valuable a work. For making such a charge it was generally thought that Mr. Shaw would be sternly reproved, but he was far more effectually squelched. When, prepared for linguistic gymnastics and primed with pungent retorts, he took his seat, the chairman, in tones of the most freezing politeness, thus addressed him:

"Mr. Shaw, the committee desires me to say that, as in their judgment your views have been fully stated in answer to my examination, they have no further questions to ask you."

This was a surprise, and the dramatist was completely nonplussed. His opportunity for the further airing of his opinions was gone. He had received a knockout blow in a contest of his own provoking. He was handed several of the supposedly highly prized pamphlets and left the room in a crestfallen condition.





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ROBERTSON PLAYERS  
WILL OFFER NOVELTIES

Repertoire Includes Plays from the Spanish, Dutch, German  
and Norwegian—Views on Foreign Drama

Donald Robertson's season opens at the Chicago Art Institute, where he is to play each Saturday night for a season of thirty weeks, October 9, when he will present "Tartuffe," Moller's masterpiece. Considerable interest attaches to this production since it has never before been presented in the English in America. Following this will come Suderman's "Happiness in a Corner," in which Mr. Robertson will play the schoolmaster; Heijerman's "Links," from the modern Dutch, and Shelley's "Cenci." The acting of the Shelley drama is epoch-making since the unreasoned terror of people who have never read this powerful tragedy has successfully prevented its revival. The repertoire for the season includes plays from the modern Spanish, Dutch, German and Norwegian, in all some fourteen comedies and tragedies.

During the nights not engaged at the Chicago Art Institute the Robertson players will appear throughout the middle west before college audiences, where they have established a strong following. The support this season will be stronger than in the past and will be exceptionally well balanced.

Mad Over Cleverness.

The sources of new dramatic influences, as discovered by Donald Robertson during his summer's travel in the European capitals, are neither in England nor France, but in Italy and Germany. Instead of finding the English or French dramatists occupied with plays vital or even of moderately serious interest it was found that they were engaged in a sort of battle of wits, being quite content to weave epigrammatic lines or novel situations. In Italy there is a distinct awakening of the dramatic interest, while in Germany several recent plays go straight into the life of the people and possess a deep reaching dramatic interest.

"London, as I found it, was absolutely stagnant dramatically, a mere quagmire of musical comedy," says Mr. Robertson. "At present there is nothing better being written there than in New York. It has nothing of genuine interest to offer; it is gone mad over sheer cleverness. Anything smacking of wit catches the popular ear; an original twist of situation in musical comedy makes a success; mere brilliance is the guarantee of worth."

"Only one thing on the stage in London this summer indicated a demand for anything heavier than the brittle scintillations of a Shaw or Wilde—that was Beerbohm Tree's production of 'The School for Scandal.' But that was glorified by dry goods rather than by acting. It was a good, solid, uninspired piece of work, extremely well staged and well costumed, but the inspiration seemed to have stopped with the upholstery and the interpretation was stolid, almost, except in a few minor roles."

Visits Comedie Francaise.

"If we may judge the direction of the wind in London from a single straw, the experience of the Haymarket Theatre will do excellently. There was much aesthetic bluster last spring about a stock company being organized there for the production of standard plays by the masters, new and old—indeed, quite along the lines of our company here at the Art Institute. That is as it was advertised. Now the stock company is playing to a run. When a classic pleases the public it is continued indefinitely, the box office being the guide and not

the artistic ideals advertised. This winter, by way, as a feature the matinees will be devoted to the classic repertoire.

"In Paris, as always, there was the splendid attraction of the Comedie Francaise. While in that city the directors of the Comedie accorded me the honor of going on the stage of that historic theater. The stage there is veritably sacred ground, and no one is ever allowed to step foot on it without official permission. Out of doors performances were tried in Paris this summer by some of the Comedie players, but, strange enough, plays were selected which had been written for indoor presentation. The effort resulted only in a distorted conception for both audience and players."

"In Berlin the chief theater, the Haupt, was closed during the summer season, but the minor theaters were open and one could find excellent attractions in them. While there I saw Hauptman's recent play 'Der Beaver Peltz,' and was so impressed with it that I brought back a copy for my own use here."

"It is impossible, I believe, to convey any true conception of the complete unity, the perfection of minutiae characterizing the performances in Berlin. It was as if the entire company were animated by one breath, inspired by one thought; each actor was in accord with the whole. As an individual he was nothing, his personality was merged in the harmonious utterance of the play—in fact, the play was the thing. I had not seen such perfect comprehension of unity since Paul Orlinoff and Nazimova headed their company of Russian players."

Inspiration in Italy.

"In Dresden at the Residentia Theater, I saw a stock company play 'Rosemontag,' with almost as complete a harmony. The play deals with modern military problems of the German army, and had created much stir. The interesting thing is, that although it is vividly dramatic, it has at the same time a literary exactness and distinctness of expression."

"In Vienna, as in Paris and London, there was abundance of light musical comedy and little else. There the summer garden, the Prater, has the principal summer attraction, a stupid farce comedy which turns its spectators away at 9:30."

"But it was in Italy that I gained the real inspiration for my winter's work. Certainly the Italians have the divine gift of poetic play: their instinct is for dramatized beauty. It seemed as if that melancholy land were awaking, and once more coming into her own in dramatic literature."

"In Venice I was so fortunate as to be present for the festival night commemorating certain vows made by the citizens of that place during the great plague. As the dusk drew into the lagoons from the Adriatic thousands of the slim black gondolas began to slide from the narrow canals into the broad sweep of the Grand Canal, all decorated and filled with riotous, gabbling, laughing merrymakers. It was a bedlam of rejoicing. Presently there swept into the canal a large float decorated with thousands of tiny Venetian glass incandescents and bearing a chorus of the picked voices of Italy. Of a sudden a torch was hoisted aloft and in that instant the din died away and there was a full moment of deep silence in which was only heard the wash of the water

flowing in from the sea. Then, as if too perfect to be human, a single clear voice floated out into that vast silence beneath the night sky. When the aria was finished the bubble surged aloft again, and the mad struggle of the gondolas to secure positions near the float began. So the evening passed in the picturesque medley of the merrymakers' shouts and the wonderful silences and music of the chorus.

Brings Back Play.

"At Rome I found the principal theaters closed, but in the neighborhood houses I found stock companies playing standard dramas most capably. In the Teatro Adriano I saw Rovetta's 'Romanticismo,' a most dramatic picture of present day relations between Italy and Austria. Although of a patriotic nature the drama is not local, the theme is skillfully based on the relations of a man and woman and gives tremendous acting possibilities. I was so impressed that I brought it back with me. There I also saw D'Annunzio's play, 'The Light Under a Bushel.' It is a modern tragedy with no mawkish claptrap. Nor was it pervaded with the erotic sentimentality too frequently marring this master's work. I am having a translation made of this tragedy for consideration in my Chicago season."

"Now I am back again and the splendid work of the repertoire companies at Berlin, Dresden and Rome convinces me that such a company is the thing for Chicago. There is a demand here in America for the standard plays of the masters of every age and nation. Such a company is the sensible and practicable method of satisfying this demand."

"That such plays are of genuine interest to the public was proven last year to my satisfaction, and I hope this season to create even a wider interest in the plays of the masters."

JONES TO TOUR WITH  
"RAGGED ROBIN" SHOW.  
Well Known Manager Signs to Take  
Chauncey Olcott Over a Big Route.

A. Emerson Jones, a well-known manager, has severed his connection with the Princess Amusement Company and has signed to manage Chauncey Olcott in "Ragged Robin," the piece by Rida Johnson Young, in which this popular actor will be seen this season. The following itinerary has been outlined for this production:

Aug. 24, Saratoga, N. Y.; Aug. 25, Saratoga, N. Y.; Aug. 29 and week, Minneapolis; Sept. 5 and week, St. Paul; Sept. 13, Stillwater, Minn.; Sept. 14, Eau Claire, Wis.; Sept. 15, 16, 17 and 18, Duluth; Sept. 20 and week, Winnipeg, Man.; Sept. 27, Grand Forks, N. D.; Sept. 28, Fargo, N. D.; Sept. 29, Jamestown, N. D.; Sept. 30, travel; Oct. 1, Billings, Mont.; Oct. 2, Livingston, Mont.; Oct. 3 and 4, Butte, Mont.; Oct. 5, Anaconda, Mont.; Oct. 6, Helena, Mont.; Oct. 7, Missoula, Mont.; Oct. 8 and 9, Spokane, Wash.; Oct. 11, Walla Walla, Wash.; Oct. 12, North Yakima, Wash.; Oct. 13, Ellensburg, Wash.; Oct. 14, 15, 16 and 17, Seattle, Wash.; Oct. 18, Victoria, B. C.; Oct. 19 and 20, Vancouver, B. C.; Oct. 21, Bellingham, Wash.; Oct. 22, Everett, Wash.; Oct. 23, Tacoma, Wash.; Oct. 24, 25, 26 and 27, Portland, Ore.; Oct. 28, Dalles, Ore.; Oct. 29, Pendleton, Ore.; Oct. 30, Baker City, Ore.; Nov. 1, Boise City, Idaho; Nov. 2, Pocatello, Idaho; Nov. 3, Ogden, Utah; Nov. 4, 5 and 6, Salt Lake City; Nov. 8, Leadville, Col.; Nov. 9, Victor, Col.; Nov. 10, Pueblo, Col.; Nov. 11, Colorado Springs, Col.; Nov. 12, Fort Collins, Col.; Nov. 13, Boulder; Nov. 14 and week, Denver; Nov. 22, Lincoln, Neb.; Nov. 23, Sioux City, Ia.; Nov. 24, Marshalltown; Nov. 25, Des Moines; Nov. 26 and 27, Omaha; Nov. 28 and week, Kansas City, Mo.; Dec. 5 and week, St. Louis; Dec. 13, Evansville, Ind.; Dec. 14 and 15, Lexington, Ky.; Dec. 16, 17 and 18, Louisville; Dec. 20, two weeks, Philadelphia; Jan. 3 and week, Baltimore; Jan. 10 and week, Washington, D. C.; Jan. 17 and week, Brooklyn, and Jan. 24 and week, Newark, N. J.

"THE HONEYMOONERS"  
OPENS IN NEW JERSEY.

Francis X. Hope Offers the George  
M. Cohan Play With Much Success in Plainfield.

PLAINFIELD, N. J., Sept. 9.—George M. Cohan's "The Honeymooners" company, under the sole management of Francis X. Hope, opened its season here Sept. 3, business being good. The company is headed by Willie Dunlay, who appeared in the leading role last season, and the following players assist him: Harry Stuart, Bessie Merrill, Bessie Marlowe, Rose Gildea, Minnie Pittard, Tomas Hearn, Arthur Morse, Daniel Sullivan, J. A. Curtis, Frank Hines, James Fleming, Helen Hanson, Florence Press, Stella Gordon, Ruth Myers, Grace Densmore, Grace Halstead, Vic Spicer, Myrtle Bliss, Florence Stearns, Lotta Wilson, Helen Dalton, Katherine Stuart, Donald Sterling, Louis Cohen, Edward Schwartz, A. H. Willis, Harry Parsons, F. S. Craddock, Bert Ragan, Madame Sherwood, Grant Hoag, carpenter; Harold Hoag, properties; Chester Guyer, electrician. J. V. Hope will be the acting manager with the company and Charles Connors the business manager in advance.

SEEKING WIFE WEDDED  
ON STAGE AT GOSHEN

Robert Hale, Released From Prison, Appears to Be Looking for Woman  
He Married Behind Footlights.

CASSOPOLIS, Mich., Sept. 8.—A communication received by the local authorities leads to the belief that Robert Hale, who eight years ago was trailed from near Flint, Mich., to his old home, a hut on the banks of the Elkhart river near Waterford Mills, and arrested for murder, has been released from prison and is trying to locate his former wife, to whom he was married on the stage of the Jefferson theater at Goshen, Ind.

The letter of inquiry was postmarked Millfield, Ohio, and the author sought information as to whether or not a marriage license had been issued in 1909 to Mamie Cassell. It is surmised that Hale wrote the epistle and is trying to locate the woman.

Mrs. Hale obtained a divorce and was married to James R. Meek. It is believed that Cassell has learned something of this union and his former wife and her friends fear that he will again turn up and do the woman harm.

MICHIGAN CITY HOUSE  
IN THE SHUBERT FOLD

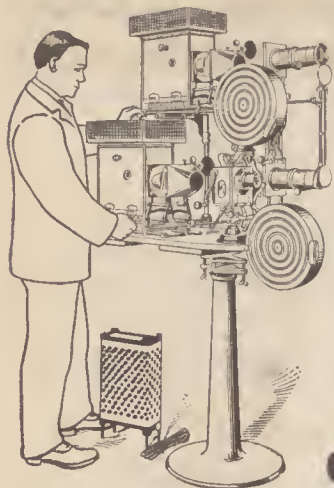
The Grand Will Book Independent Attractions This Season, According to Willis M. Goodhue.

MICHIGAN CITY, Ind., Sept. 8.—Announcement has been made here that the Central States Theater company, owners of the Grand in this city, has left the fold of the great theatrical trust and has thrown down the bars to the Shuberts. The announcement was made by Willis M. Goodhue, of the Shubert business staff, who was here arranging for the approaching appearance of "The Blue Mouse" company at the Grand. The announcement has been received with delight on the part of Michigan City theater goers, as the list of stars given out by Mr. Goodhue contains some of the celebrated actors and actresses.

Travels for the Interstate.

Carl F. Rettick has been appointed traveling representative of the Interstate Amusement company. He left Chicago last Thursday night en route southwest. After covering that territory he will travel through the southeast, thereby giving the Interstate Amusement company a first-class representation in the entire south.





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### BLOODSHED MARKS

#### STRIKE OF ACTORS.

(Continued from page 3)

more contracts. However, all artists who have contracts with them at present at the union scale prices, will be permitted to fulfill their contracts.

#### United Is "Roasted."

Members of the executive committee, who kept close watch on the movements of the artists and the agents since the last meeting reported some hot words were uttered against the United Booking Association.

Lew Jack, chairman of the committee, was called to report and he claimed in vehement terms that the United Booking Association was giving the artists the "worst of it"; that their work was not the sort to receive the sanction of the union, and that the men who were running the organization were using methods that did not savor of the clean flavor and it was up to the union to take a stand against them. Jack's terms "crooked work" and "very bad," elicited much applause. He was followed in turn by other members of the committee, who supported Jack's statement.

After a storm of complaint had swept the hall against the United Booking Association, Colonel Owens, who has been absent from the city since last May, commented on the letters which the managers of a Grand Rapids theater and the American Soo claimed were in their possession, and said they told him (Owens) personally that they could prove that agents had offered to get them union and White Rat acts \$5, \$10 and \$15 dollars cheaper than any other booking agent could furnish them. These letters were branded as "lies" by the members present.

#### Claims Thugs Were "Hired."

Louis Braham, a White Rat, who has been an artist for many years, and has been thrice around the world, made a speech that stirred the members. He said that it had come to his notice that an artist (meaning Charles Lane) had been set upon and beaten by thugs, who presumably had been "hired" to do such "dirty work," and he said that despite his fifty-seven years, he would continue to fight in behalf of the artist and that hereafter he would be an "agitator" and a dyed-in-the-wool union man. He urged the union to stick to the ship and that the battle would end in victory for the artists. Braham planted some one-dollar bills in Secretary Ricardo's hands, and said he would join the cause on the spot.

In course of remarks that followed and short talks that were made, it was declared that the United Booking Association had told the union that they would run their place to suit themselves and would brook no interference from the union.

On motion of Mr. Braham, the United Booking Association was placed on the unfair list. There were about twelve on their feet in a minute to second the motion, but only one was recognized, and it was carried by a rising vote.

#### Harding Under Ban.

Charles O. Harding was the next agent to come under the ban. An article in the Chicago papers, in which he is quoted, was read and a wave of indignation was the result. Harding was branded anything but a gentleman and a square-dealing agent by the union, and there were many hot shots taken at his methods and past dealings.

Verbal statements were made that Harding had booked female artists and under the guise of giving them legitimate vaudeville work to do at Peoria, Ill., had sent them to work in wine rooms and beer halls. An effort will be made to prosecute Harding or any other agents who are alleged to be sending soubrettes and women artists out of the city to appear in places bearing an unsavory reputation and where intoxicants were sold in gross violation of the law.

On motion of "Billy" Hines, which

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was seconded in a jiffy, Harding was placed on the unfair list.

Ed. Lang was the next agent to be "hauled over the coals." He was declared to be a "grafter" and said to be using methods that were decidedly in disfavor with the artists. Different members in rapid succession offered proof that Lang was prospering under his "three splits a week" regime and that he showed no inclination to give the union members the proper consideration.

There was no dissenting voice when it came to vote on Lang's fate, and his name followed that of Washburne and Irving and C. O. Hardy.

Other agents who were voted unfair several months ago were Messrs. Cox and Brown.

It was announced that seven houses under the United Booking Association's jurisdiction were affected by the recent "walk-out." Incidentally it was remarked that the union had 312 signatures of agents who would stick to their word regarding the payment of the twenty-five and fifty dollars per week to artists.

#### Colored Artists Strike.

Louis Braham said that the Frogs, an organization of colored artists, had a meeting and had decided to remain away from the offices of the agents until the present "strike" was over.

Braham was one of the most conspicuous figures at the meeting, and his caustic remarks that the "simps" whom, he said, were dictating to the artists, should receive just censure and be placed where they rightfully belong, were well received.

Braham interrupted Mr. Schneider in his talk objecting to his use of the word "fellow," saying its true definition meant "felon." He also said that the "performers" were "artists," as four-legged animals were "performers."

Chairman Ricardo made a speech before the meeting adjourned. He said that assurance had been received from the cigar-makers' and shoe-makers' unions that they had appointed delegates to ascertain whether union acts were being employed at the various theaters which the members and their families attended, and if they do not receive the satisfaction desired, these houses will be placed on the unfair list.

Chairman Ricardo said the time was near at hand when the union cards would be displayed in the show-shop windows, lobby frames and on the moving picture curtains.

It was also announced that two-thirds of the managers in and about Chicago wanted acts from such recognized organizations as the Actors' Union and the White Rats. From remarks made, it was plain that acts are in great demand and that the union and White Rats were being asked to furnish the managers with attractions.

During the meeting pointed statements were made by "Paddy" Shea, "Kid" Wilson, Louis Braham, Lew O. Jack, F. J. Schneider, "Billy" Hines, Ed. W. Stout, Messrs. King and LaPearl, of



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Another feature of the new company will be the emergency booking bureau, open every Monday and Friday night until 8 o'clock, ready to supply acts in case of a disappointment or a cancellation.



F. C. Aiken.

As president and general manager of the Theater Film Exchange Service, Chicago, Mr. Aiken enjoys an enviable position in the moving picture field, and the confidence of the trade in general. Mr. Aiken is enthusiastic over the prospects of the season now opening, and declares that in his opinion worthy film men will reap an unprecedented harvest this fall and winter.

St. Louis; Albert W. Markham and others.

#### Meeting Well Attended.

The meeting was well attended and a number of talks were made by female artists.

President Duke Darrow was unable to be present, but came in before the meeting was over and made a few remarks regarding contracts.

Mr. Markham, who perhaps made more speeches than any other artist present, grew eloquent at times, and his remarks in favor of unionism made a hit with the members.

Another open meeting of the artists will be held at 10 North Clark street next Tuesday afternoon. Some important announcements are expected to be made.

A signed statement from the United Booking Association office by the general manager, J. E. Irving, given to Charles A. Moreland, of the Show World staff, appears elsewhere in this issue.

#### Scene Painters' Strike.

There is a strike on at the Daniels Scenic Studio in this city. The scenic artists employed in this institution have asked for several concessions from the Daniels company (Inc.) many of which they refused to grant.

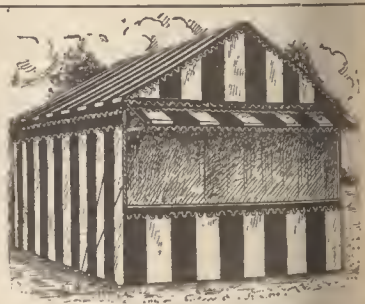
#### ELCO AMUSEMENT CO. IS A NEW ENTERPRISE.

Organization Will Engage in Vaudeville and Moving Picture Business—Meyer Cohen the Manager.

The Elco Amusement company, a new enterprise in the amusement field, has been added to Chicago's rapidly increasing list of theatrical enterprises.

A handsome suite of offices has been opened in the Ashland block in the heart of Chicago's rialto. The manager of the Elco Amusement Company is Meyer Cohen, for a long time connected with Wm. H. Swanson & Co. Mr. Cohen has a host of friends in the business who will be glad of an opportunity to wish him success in his new office. Associated with Mr. Cohen is Eugene Elkins, formerly manager of the National Theater Advertising Company. Mr. Elkins is well known to the managers and this, coupled with Mr. Cohen's acquaintance with the performers, should give the new firm a fine start. They already have a number of theaters under contract for booking, and in addition will operate three houses of their own. They also have a number of theaters in and about St. Louis, having a working agreement with the Oscar Dane Booking Agency of St. Louis to represent them there. Mr. Dane and Messrs. Elkins and Cohen are forming a circuit between Chicago and St. Louis, which will offer several weeks.

The new concern will engage in a general theatrical business, including the operating of vaudeville and moving picture theaters, booking high grade



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#### COL. JOHN D. HOPKINS WELL.

It is a source of gratification to the legion of friends of Colonel John W. Hopkins, the veteran amusement manager, to know that he is enjoying good health this season and never misses a day to greet his patrons at Forest Park Highlands in St. Louis.

## A Terrific Hit HILDA THOMAS as Tillie Day

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**DETROIT OPERA HOUSE**



## Listen to This, Mr. Exhibitor!

I am in better shape to give you a high class film service this Fall than any film renter in the world. My selection of new subjects is the marvel of the film world. I have positively the best things from everywhere and everybody, and I am going to maintain the lead in schemes and plans to help boost the receipts of my customers. There is no use in your limiting your possibilities by dealing with half-baked rental agencies when you can just as easily deal with the biggest and best film renter on earth. To exhibitors and operators who have been clamoring for service from my new office in New York I say this: I am not going to take you on until I can keep all the promises I have made about giving you a typical Laemmle service. But if you find the people you are now dealing with are turning the screws too tight, let me know and I'll take care of you if I have to buy ten times as much stock as I ought to!



Not a single film renter in the world shows half the enterprise that my offices do in plugging for the exhibitor's benefit. If you believe this, you ought to take advantage of it. Slip me a line today!

CARL LAEMMLE, President

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## THEATRICAL WARFARE NOW ENTERS INDIANA

Struggle Between Shuberts and Klaw & Erlanger Taken Up in LaFayette and Other Hoosier Cities.

According to advices received from different points in Indiana and other central states, the Shuberts are making inroads on the bailiwicks of the Klaw & Erlanger interests. The latest invasion made by the Shuberts is at LaFayette, Ind., where they will play their attractions this fall and winter at the Victoria theater, which was opened last fall with vaudeville acts from the William Morris agency. The Victoria theater is controlled by the Victoria Amusement company, and its managers, Felix G. Rice and William A. Florer, prominent LaFayette Elks, have arranged to play vaudeville acts during the nights that one of the Shubert shows is not holding the boards.

### Will Be Battle Royal.

Judging from the present situation in LaFayette, the battle between the Shuberts and the K. & E. interests will be a royal one, and the theater-going public in that city are trying to conjecture how it will end. The Klaw & Erlanger shows will play the Grand opera house, which has been reconstructed at much expense, and it is considered one of the prettiest and finest playhouses in Indiana. Leopold Dryfus, a wealthy and influential packer and business man, who is the principal lessee of the Grand, has arranged with Klaw & Erlanger representatives to handle the house, and they have already listed a strong line of attractions. The management of the house has unexpectedly been changed and new faces will be seen around the box office this season. Thousands of dollars have been spent in transforming the old Grand of other years into a metropolitan playhouse. The Grand is located on Columbia street, between Sixth and Seventh streets, within a stone's throw of Main street. It has been the only house in LaFayette for years where legitimate attractions have been played, and it will be interesting to note the outcome of the clash between the two theatrical organizations in LaFayette.

### Victoria Centrally Located.

The Victoria on Fourth street is closer to the square, where the majority of the business houses are located and where the street cars "make the loop" and have their principal stopping point. It is

within one-half block of the courthouse. The theater is complete in every particular and is handsomely decorated. When the house was constructed Messrs. Rice and Florer had legitimate attractions in mind, and consequently had a stage built that will accommodate the largest traveling company now presenting standard attractions. The stage probably has the largest depth of any theater outside of Indianapolis in the state. The Victoria will play vaudeville acts, giving one show a night, with Shubert attractions switched in, unless the patrons fail to attend the former; in that case, the management will play only the big Shubert shows. The Shuberts have had their eyes on LaFayette for some time, as it is one of the biggest one-night stands on the road between Chicago and Indianapolis, Chicago and Louisville and Detroit and St. Louis. They expect to send their best attractions in LaFayette to cope with the big attractions that K. & E. plan to send to that city. LaFayette and West LaFayette, which is across the Wabash river, just a mile west, and where Purdue University is located with its 1,600 students, furnish the theaters with their patrons.

### Shuberts Secure Site.

SPOKANE, Wash., Sept. 8.—Shubert's new \$200,000 theater, to be built immediately in Spokane, will be located on the south side of Front avenue, 56 feet east of Post street.

A site, 84x142 feet, has been bought at this location for \$70,000. It embraces the Knights of Pythias lot, 56x142 feet, and the Hamblet and Gilbert lot adjoining it on the east, 28x142 feet. For the Knights of Pythias property \$45,000 was paid and for the Hamblet and Gilbert property \$28,000, or \$1,000 the front foot. Only an option has been taken on the 28 feet. This deal was negotiated by the Cook-Clarke company.

## FAETKENHEUER'S SHOW ENJOINED BY SAVAGE

Latter Claims That "Merry Widow Re-married" Infringes on His Rights and Dates Are Suddenly Cancelled.

Extensive advertising and a heavy sale of seats in advance, failed to bring "The Merry Widow Remarried" to certain Indiana towns. The show was booked for LaFayette, Ind., on Wednesday night, Sept. 8, but Felix G. Rice, one of the managers of the new Victoria theater, at which house the operetta was scheduled to play, received a telegram on the night before the show's engagement that the LaFayette date was cancelled on account of Henry W. Savage, who controls the playing rights to "The Merry Widow," procuring an injunction against Max Faetkenheuer's using the title, "The Merry Widow Remarried."

### Show Cancels Dates.

A special wire from LaFayette to the Show World says Manager Rice, of the Victoria, is in receipt of word that Savage has stopped the show appearing there, claiming that Faetkenheuer has infringed on his rights. Manager Rice had had a large sale of advance seats and he was forced to disappoint the patrons of the house "The Merry Widow Remarried," announced as the opening attraction for the Victoria's season. Word has also been received at the Show World office that the Peru date was cancelled, the show playing there before reaching LaFayette. The Peru press came out in print with a short article, saying that the company had struck the shoals, which, however, is discredited, as Faetkenheuer is reputed to be wealthy and said to have powerful financial backing.

### Not a Shubert Show.

"The Merry Widow Remarried" is not a Shubert attraction, the impression gotten out to that effect through the fact that Faetkenheuer has been granted permission to play the Shuberts' time. Faetkenheuer is well remembered as the man behind the tour of "Madame Butterfly" and is the well-known manager

of the Cleveland Hippodrome. It is believed in Chicago that Faetkenheuer will have the title changed and continue the road trip, as many dates had been made over the Shuberts' routes. "The Merry Widow Remarried" played a number of dates, however, before it was closed, although it is understood that the company was not drawing the houses it was expected to attract through its people and music. It is Viennese operetta, written by Max Hanisch and Carl Von Wegern. Seventy people are said to have been carried by the show.

### Selig in Italy.

From latest reports received by The Show World, W. N. Selig, president of the Selig Polyscope Co., is in Italy. Following his pleasant sojourn in England and France, Mr. Selig is enjoying the beauties of sunny Italy, in company with Mrs. Selig. Brother Selig will not have to master the gentle art of eating spaghetti in a proper manner, for he learned that lesson long ago at Catterinis, the favorite rendezvous for bohemians in Chicago.

### New Theater at Savannah.

SAVANNAH, Ill., Sept. 8.—The new Orpheum theater has been opened and the house is one of the finest of its kind in the northwestern part of Illinois. The building has been decorated in a lavish manner and presents a beautiful appearance. Everything connected with the theater is modern and up-to-date. Popular prices will prevail at all times.

### Ready for Winter.

The White and Edson shows are making all preparations for a long winter season and a number of the well known circus acts have already signed. The show will open the latter part of November at Saginaw, Mich., with several other weeks of Michigan time to follow. It will be booked and routed by Sydney Wire who has been engaged as general agent for the show and who will be assisted by several well known circus agents and promoters in the business.

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